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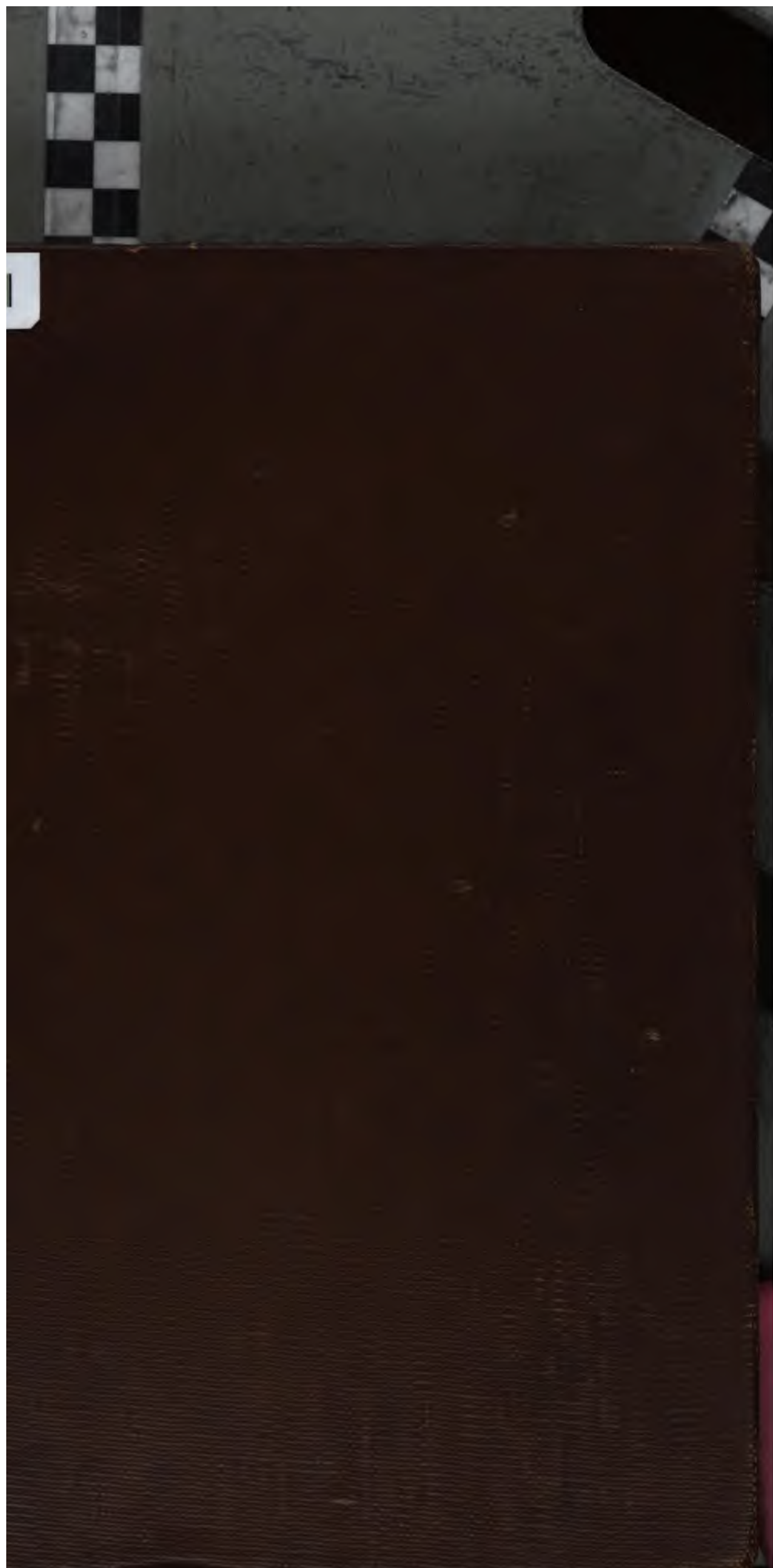
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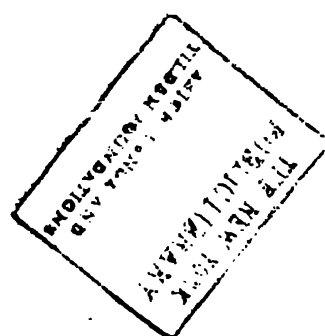


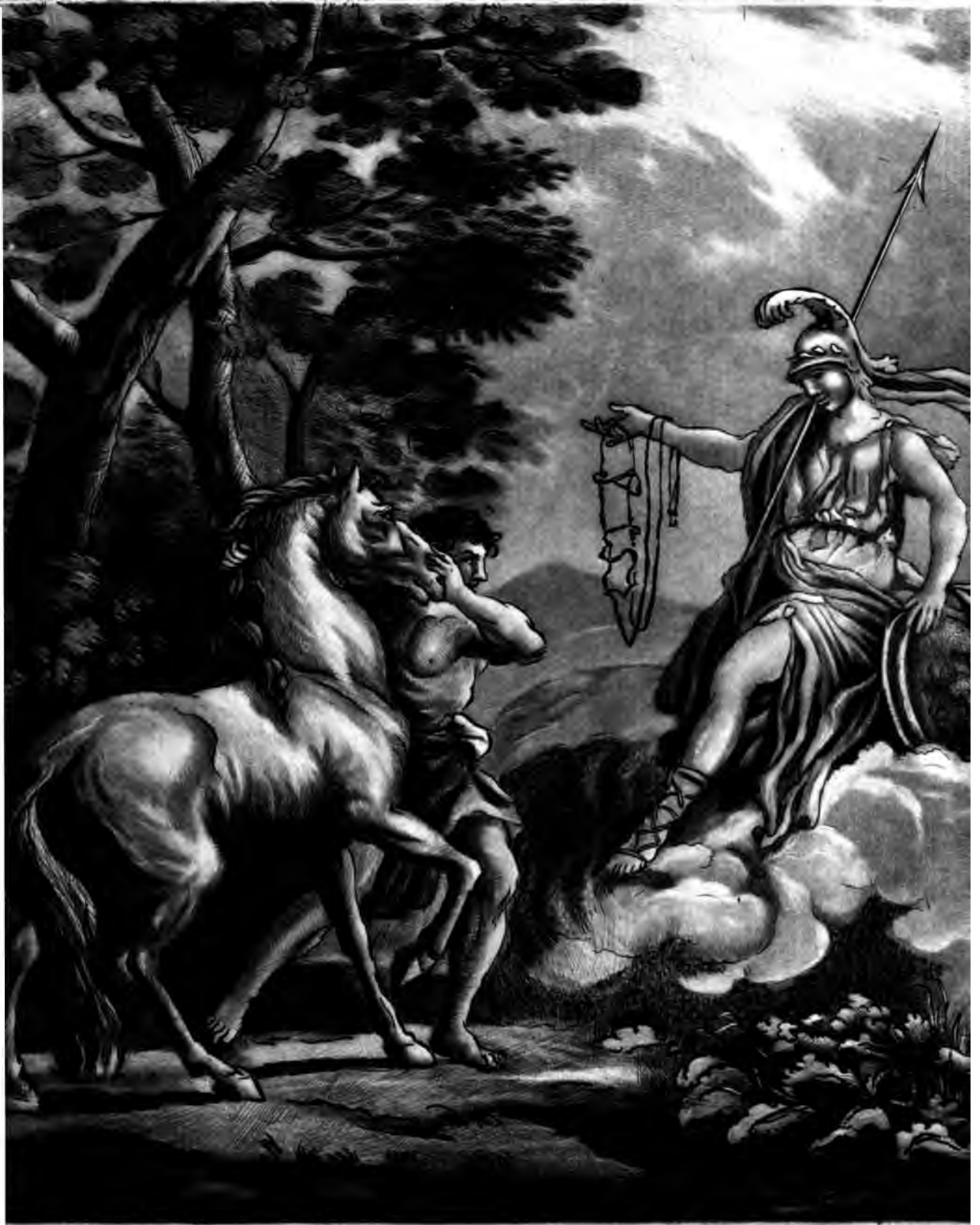




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M A N E G E .





Sylvestrem exuerint animum, cultuque frequenti
In quascunque voces artes, haud tarda Sequentur.

Virg.

W.B. 1772

THE
HISTORY and ART
OF
HORSEMANSHIP.

By RICHARD BERENGER, Esq.
GENTLEMAN of the Horse to HIS MAJESTY.

V O L. II.



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THE
HISTORY AND ART
OF
HORSEMANSHIP.

CHAP I.
Of the Horseman's Seat.

THE principles and rules which have hitherto been given for the horseman's seat are various, and even opposite, according as they have been adopted by different masters, and taught in different countries; almost by each master in particular, and every nation, having certain rules and notions of their own. Let us see, however, if art can discover nothing to us that is certain and invariably true. The Italians, the Spaniards, the French, and, in a word, every country where riding is in repute, adopt each a posture which is peculiar to themselves; the founda-

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tion of their general notions is, if I may so say, the same, but yet each country has prescribed rules for the placing of the man in the saddle. This contrariety of opinions, which have their origin more in prejudice than in truth and reality, has given rise to many vain reasonings and speculations; each system having its followers, and, as if truth was not always the same and unchangeable, but at liberty to assume various and even opposite appearances; sometimes one opinion prevailed, sometimes another dazzled, in so much, that those who understand nothing of the subject, but yet are desirous of informing themselves, by searching it to the bottom, have hitherto been lost in doubt and perplexity.

There is, nevertheless, a sure and infallible method, by the assistance of which it would be very easy to overturn all these systems; but, not to enter into a needless detail of the extravagant notions which the seat alone has given rise to, let us trace it from principles, by so much the more solid, as their authority will be supported by the most convincing and self-evident reasons.

In order to succeed in an art where the mechanism of the body is absolutely necessary, and where each part of the body has its proper functions, which are peculiar to that part; it is most certain that all and every part of the body should be in a natural posture. Were they in an imperfect situation, they would want that ease and freedom which is inseparable from grace;

and as every motion which is constrained being false in itself, and incapable of justness, it is clear that the part so constrained and forced would throw the whole into disorder, because each part belonging to and depending upon the whole body, and the body partaking of the constraint of its parts, can never feel that fixed point, that just counterpoise and equality, in which alone a fine and just execution consists.

It is not sufficient then alone, in giving directions for the seat, to keep altogether to trivial and common rules, which may be followed or left at pleasure; we ought to weigh and examine them with skill and judgment, in order to know how to apply them properly and suitably, as the shape and figure of the person to whom we undertake to give a seat will allow; for many motions and attitudes that appear easy and natural to one man, in another are awkward and ungraceful, whence all those faults and difficulties which in many persons have been thought insuperable; whereas a little more knowledge, a little closer attention, would convert, in the same subject, an awkward and displeasing appearance into an easy, natural, and graceful figure, capable of drawing the eyes even of judges themselves. Indeed the objects to which a master, anxious for the advancement of his pupil, should attend, are infinite. To little purpose will it be to keep the strictest eye upon all the parts and limbs of his pupil's body; in vain will he endeavour to remedy all the defects and faults which are found in the posture

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ture of almost every scholar in the beginning, unless he is intimately acquainted with and apprised of the close dependence and connection that there is between the motions of one part of the body with the rest; a correspondence caused by the reciprocal action of the muscles, which govern and direct them: unless, therefore, he is master of this secret, and has this clue to the labyrinth, he will never attain the end he proposes, particularly in his first lessons, upon which the success of the rest always depends.

These principles being established, let us reason in consequence of them; we shall display them with great force and clearness.

The body of a man is divided into three parts; two of which are moveable, the other immoveable.

The first of the two moveable parts is the trunk or body, down to the waist; the second is from the knees to the feet; so that the remaining immoveable part is that between the waist and the knees.

The parts then which ought to be without motion, are the fork or twist of the horseman and his thighs; now, that these parts should be kept without motion, they ought to have a certain hold and center, if I may so say, to rest upon, which no motion that the horse can make can disturb or loosen; this point or center is the basis of the hold which the horseman has upon his horse, and is what is called the *Seat*: now if the seat is nothing else but this point or center, it must follow, that not only the grace, but the symmetry and true proportion

portion of the whole attitude depends upon those parts of the body that are immoveable.

Let the horseman then place himself at once upon his twist, sitting exactly in the middle of the saddle : let him support this posture in which the twist alone seems to sustain the weight of the whole body, by moderately leaning upon his buttock ; let his thighs be turned inward, and rest flat upon the sides of the saddle ; and, in order to this, let the turn of the thighs proceed directly from the hips, and let him employ no force or strength to keep himself in the saddle, but trust to the weight of his body and thighs ; this is the exact equilibrium ; in this consists the firmness of the whole building, a firmness which young beginners are never sensible of at first, but which is to be acquired, and will always be attained, by exercise and practice.

I demand but a moderate stress upon the buttocks, because a man that sits full upon them can never turn his thighs flat upon the saddle ; and the thighs should always lie flat, because the fleshy part of the thigh being insensible, the horseman would not otherwise be able to feel the motions of his horse : I insist that the turn of the thigh should be from the hip, because this turn can never be natural ; but as it proceeds from the hollow of the hip-bone, I insist further that the horseman never avails himself of the strength or help of his thighs, because, besides that they would then be less steady, the closer he pressed them to the saddle, the more would be lifted above the saddle ; and with respect to
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his buttocks and thighs, he ought always to be in the middle of the saddle, and sit down full and close upon it.

Having thus firmly placed the immoveable parts, let us pass on to the first of the *Moveables*, which is, as I have already observed, the body or trunk, as far as to the waist. I comprehend in the body, or trunk, the head, the shoulders, the breast, the arms, the hands, the reins, and the waist of the horseman.

The head should be free, firm, and easy, in order to be ready for all the natural motions that the horseman may make in turning it to one side or the other. It should be firm, that is to say, straight, without leaning to the right or left, neither advanced nor thrown back; it should be easy, because if otherwise, it would occasion a stiffness, and that stiffness affecting the different parts of the body, especially the back-bone, they would be without ease, and constrained.

The shoulders alone influence by their motions that of the breast, the reins and the waist.

The horseman should present or advance his breast; by that his whole figure opens and displays itself: he should have a small hollow in his reins, and push his waist forward to the pommel of the saddle, because this position corresponds, and unites him to all the motions of the horse. Now only throwing the shoulders back, produces all these effects, and gives them exactly in the degree that is requisite; whereas, if we were to look for the particular position of each part separately,

parately, and by itself, without examining the connection that there is been the motions of one part with those of another, there would be such a bending in his reins, that the horseman would be, if I may so say, hollow backed; and as from that he would force his breast forward, and his waist towards the pommel of the saddle, he would be flung back, and must sit upon the rump of the horse.

The arms should be bent at the elbows, and the elbows should rest equally upon the hips; if the arms were straight, the consequence would be, that the hands would be infinitely too low, or at much too great a distance from the body; and if the elbows were not kept steady, they would, of consequence, give an uncertainty and fickleness to the hand, sufficient to ruin it for ever.

It is true that the *Bridle-hand* is that which absolutely ought to be steady and immoveable; and one might conclude from thence, that the left elbow only ought to rest upon the hip; but grace consists in the exact proportion and symmetry of all the parts of the body, and to have the arm on one side raised and advanced, and that of the other kept down and close to the body, would present but an awkward and disagreeable appearance.

It is this which determines the situation of the hand which holds the whip; the left-hand being of an equal height with the elbow; so that the knuckle of the little finger, and the tip of the elbow be both in a line;

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line; this hand then being rounded neither too much nor too little, but just so that the wrist may direct all its motions, place your right-hand, or the whip-hand, lower and more forward than the bridle-hand. It should be lower than the other hand, because if it was upon a *level* with it, it would restrain or obstruct its motions; and were it to be higher, as it cannot take so great a compass as the bridle-hand, which must always be kept over against the horseman's body; it is absolutely necessary to keep the proportion of the elbows, that it should be lower than the other.

The legs and feet make up that second division of what I call the moveable parts of the body.

The legs serve for two purposes; they may be used as aids or corrections to the animal. They should then be kept near the sides of the horse, and in a line with the man's body; for being near the part of the horse's body where his feeling is most delicate, they are ready to do their office in the instant they are wanted.

Moreover, as they are an appendix of the thighs, if the thigh is upon its flat in the saddle, they will by a necessary consequence be turned just as they ought, and will infallibly give the same turn to the feet, because the feet depend upon them, as they depend upon the thighs.

The toe should be held a little higher than the heel, for the lower the toe is, the nearer the heel will be to the sides of the horse, and must be in danger of touching

ing his flank. Many persons, notwithstanding, when they raise their toe, bend and twist their ankle, as if they were lame in that part. The reason of this is very plain; it is because they make use of the muscles in their legs and thighs, whereas they should employ only the joint of the foot for this purpose; a joint given by nature to facilitate all the motions of the foot, and to enable it to turn to the right or left, upwards or downwards.

Such is, in short, the mechanical disposition of all the parts of the horseman's body. I will enlarge no farther upon a subject treated on already so amply by every writer; it is needless to write what has been already handled. I have had no other design in this chapter, than to give an idea of the correspondence that there is between all the parts of the body, because it is only by a just knowledge of this mutual relation of all the different parts, that we can be enabled to prescribe rules for giving that true and natural seat, which is not only the principle of justness, but likewise the foundation of all grace in the horseman.

C H A P. II.

Of the Hand and its Effects.

THE knowledge of the different characters, and the different natures of horses, together with the vices and imperfections, as well as the exact and just proportions of the parts of a horse's body, is the

foundation upon which is built the theory of our art but this theory will be useless, and even unnecessary, if we are not able likewise to carry it into execution,

This depends chiefly upon the goodness and quickness of feeling; and in the delicacy which nature alone can give, and which she does not always bestow. The first sensation of the hand consists in a greater or less degree of fineness in the touch or feeling. All of us are equally furnished with nerves, from which we have the sense of feeling; but as this sense is much more subtle and quick in some persons than in others, it is impossible therefore to give a precise definition of the exact degree of feeling in the hand, which ought to communicate, and answer to the same degree of feeling in the horse's mouth; because there is as much difference in the degrees of feeling in men as there is in the mouths of horses.

I suppose then a man, who is not only capable to judge of the qualities of a horse's mouth by theory, but who has likewise by nature that fineness of touch which helps to form a good hand; let us see then what the rules are that we must follow, in order to make it perfect, and by which we must direct all its operations.

A horse can move four different ways; he can advance, go back, turn to the right, and to the left; but he can never make these different motions, unless the hand of the rider permits him, by making four other motions, which answer to them; so that there are five different positions for the hand.

The first is that general position from which proceed, and indeed ought to proceed, the other four.

Hold your hand three fingers breadth from your body, as high as your elbow, in such a manner that the joint of your little finger be upon a right line with the tip of the elbow; let your wrist be sufficiently rounded, so that your knuckles may be kept directly above the neck of your horse; let your nails be exactly opposite your body, the little finger nearer to it than the others, your thumb quite flat upon the reins, which you must separate by putting your little finger between them, the right rein lying upon it: this is the first and general position.

Does your horse go forwards, or rather would you have him go forwards? Yield to him your hand, and for that purpose turn your nails downwards, in such a manner as to bring your thumb near your body; remove your little finger from it, and bring it into the place where your knuckles were in the first position, keeping your nails directly above your horse's neck: this is the second.

Would you make your horse go backwards? quit the first position; let your wrist be quite round; let your thumb be in the place of the little finger in the second position, and the little finger in that of the thumb; turn your nails quite upwards, and towards your face, and your knuckles will be towards your horse's neck. This is the third.

Would you turn your horse to the right? Leave the first position, carry your nails to the right, turning your hand upside down, in such a manner, that your thumb be carried out to the left, and the little fingers brought in to the right. This is the fourth position.

Lastly, Would you turn to the left? quit again the first position; carry the back of your hand a little to the left, so that the knuckles come under a little, that your thumb may incline to the right, and the little finger to the left. This makes the fifth position.

These different positions, however, alone are not sufficient; we must be able to pass from one to another with readiness and order.

Three qualities are essentially necessary to the hand. It ought to be firm, gentle, and light. I call that a firm or steady hand whose feeling corresponds exactly with the feeling in the horse's mouth, and which consists in a certain degree of steadiness, which constitutes that just correspondence between the hand and the horse's mouth, which every horseman wishes to find.

An *easy* or *gentle band* is that which, by relaxing a little of its strength and firmness, eases and mitigates the degree of feeling between the hand and horse's mouth, which I have already described.

Lastly, A light hand is that which lessens still more the feeling between the rider's hand and the horse's mouth, which was before moderated by the *gentle band*.

The hand, therefore, with respect to these properties, must operate in part, and within certain degrees,
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and depends upon being more or less felt or yielded to the horse, or with-held.

It should be a rule with every horseman not to pass, at once, from one extreme to another, from a firm hand to a slack one; so that in the motions of the hand you must, upon no account, jump over that degree of sensation which constitutes the *easy* or *gentle* hand. Were you at once to go from a firm hand, or a slack one, you would then entirely abandon your horse, you would surprise him, deprive him of the support he trusted to, and precipitate him on his shoulders, supposing you do this at an improper time. On the contrary, were you to pass from the slack to the tight rein, all at once, you must jirk your hand, and give a violent shock to the horse's mouth; which rough and irregular motions would be sufficient to falsify the firmest *appui*, and ruin a good mouth.

It is indispensably necessary, therefore, that all its operations should be gentle and light; and, in order to this, it is necessary that the *Wrist* alone should direct and govern all its motions, by turning and steering it, if I may so say, through every motion that it is to make.

In consequence then of these principles, I insist that the wrist be kept so round that your knuckles may be always directly above the horse's neck, and that your thumb be always kept flat upon the reins. In reality, were your wrist to be more or less rounded than in the degree I have fixed, you could never work with
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your hand but by the means of your arm; and, besides, it would appear as if it were lame; again, were your thumb not to be upon the flat of the reins, they would continually slip through the hand, and by being lengthened, would spoil the *appui*; and, in order to recover them, you would be obliged every moment to raise your hand and arm, which would throw you into disorder, and make you lose that justness and order without which no horse will be obedient, and work with readiness and pleasure.

It is, nevertheless, true that with horses that are well dressed, one may take liberties: these are nothing else but those motions which are called descents of the hand; and these are made three different ways, either by dropping the knuckles directly, and at once, upon the horse's neck, or by taking the reins in the right hand, about four finger's breadth above the left, and letting them slide through the left, dropping your right hand at the same time upon the horse's neck, or else by putting the horse under the button, as it is called; that is, by taking the end of the reins in your right-hand, quitting them intirely with your left-hand, and letting the end of them fall upon your horse's neck. These motions, however, which give a prodigious grace to the horseman, never should be made but with great caution, and exactly at the time when the horse is quite *together*, and in the hand; and you must take care in counterbalancing, by throwing back your body, the weight of the horse upon his haunches.

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The *Appuy* being always in the same degree, would heat the mouth, would dull the sense of feeling, would deaden the horse's bars, and render them insensible and callous; this shews the necessity of continually yielding and drawing back the hand, to keep the horse's mouth fresh and awake.

Besides these rules and principles, there are others not less just and certain, ; but whose niceness and refinement is not the lot of every man to be able to taste and understand. My hand being in the first position, I open the two middle fingers, I consequently ease and slacken my right rein; I shut my hand, the right rein operates again, and resumes the *Appuy*. I open my little finger, and carrying the end of it upon the right rein, I thereby slacken the left, and shorten the right; I shut my hand entirely, and open it immediately again, I thereby lessen the degree of tension and force of the two reins at the same time; again I close my hand not quite so much, but still I close it; it is by these methods, and by the vibration of the reins, that I unite the feeling in my hand with that in the horse's mouth; and it is thus that I play with a fine and *made* mouth, and freshen and relieve the two bars in which the feeling or *appui* resides.

It is the same with respect to the second descent of the hand. My right hand holds the reins; I pass and slide my left hand upon the reins, up and down, and in that degree of *appui* of the *easy* and *slack* hand, by the means of which the horse endeavours of himself

to preserve the correspondence and harmony of that mutual sensation between his mouth and the rider's hand, which alone can make him submit with pleasure to the constraint of the bit.

I have thus explained the different positions and motions of the hand. Let me shew now, in a few words, the *Effects* which they produce in horsemanship.

The hand directs the reins, the reins operate upon the branches of the bit; the branches upon the *Mouth-piece*, and the *Curb*; the mouth-pieces operate upon the bars, and the *Curb* upon the *Chin* of the horse.

The right rein guides the horse to the left, the left rein to the right. Would you go to the right? You pass to the fourth position of the hand, that is, you carry and turn your nails to the right; now, in carrying thus your nails to the right, and reversing your hand in such a manner that your thumb points to the left, and your little finger being raised turns to the right; you, by this means, shorten your left rein: it is this left, therefore, that turns and guides the horse to the right. Would you go to the left? pass to the fifth position; you will carry the back of your hand to the left, so that your nails will be turned downward a little, your thumb will be to the right, the little finger to the left; this will shorten the right rein: the right rein, therefore, determines your horse to the left.

I have already said, that the effect which the mouth-piece has upon the bars, and of the curb upon the chin, depends upon the branches of the bit: when
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the branches rise, or are turned upwards, the mouth-piece sinks; and when the branches sink, the mouth-piece rises; so that when your horse is going straight forward, if you keep your hand low, and close to your body, the mouth-piece then presses stronger upon the bars; and the chain or curb having, in consequence, more liberty, acts less upon the beard. On the contrary, if you keep your hand high, a little forward, and consequently a little out of the line of the end of the branches, the mouth-piece then sinks, and the branches, of necessity, operate upon the curb, which presses then very strongly upon the beard. Now, in order to place, and bring in your horse's head, you must hold your hand low; and, in order to raise and lighten a horse that weighs upon the hand, and carries his head too low, you must advance your hand a little, and keep it high.

Would you have your horse go back, come to the third position? but take care to round your wrist exactly, in order to work equally with both your reins; and by this means aid your horse more effectually to go back straight and balanced between your legs, which he could never do, if one rein were to operate stronger than the other.

There are particular cases where the reins are separated, and one held in each hand; it is usual to separate them, when you trot a young horse, or when you are to work one who is disobedient and resists his rider; upon these occasions, keep both your hands up-

on a level, low, and near your body. To turn to the right, use your right rein; to go to the left, use your left rein; but in order to make them have their effect, move your arm gently, turning it a little from your body, keeping your hand always low, and even near your boot.

Such are the principles upon which the perfection and justness of the aids of the hand depend; all others are false, and not to be regarded; experience has so much the more evinced the truth of this, as the new discoveries, which some people imagined they had lately made, have produced nothing but hands cold and unactive, without firmness, whose irregular and capricious motions serve only to render a horse's mouth uncertain and fickle; and who, by their manner of holding them high, have ruined absolutely the hocks of all the horses that they have worked according to these absurd notions.

C H A P. III.

Of Disobedience in Horses, and the Means to correct it.

DISOBEDIENCE in horses is more frequently owing to want of skill in the horseman, than proceeding from any natural imperfection in the horse. In effect, three things may give rise to it; ignorance, a bad temper, and an incapacity in the animal to do
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what is required of him. If a horse is ignorant of what you expect him to do, and you press him, he will rebel; nothing is more common. Teach him then, and he will know; a frequent repetition of the lessons will convert this knowledge into a habit, and you will reduce him to the most exact obedience.

If he refuses to obey, this fault may arise either from a bad temper, dulness, or from too much malice and impatience; it often is the effect of the two first vices, sometimes the result of all. In either or all these instances, recourse must be had to rigour, but it must be used with caution; for we must not forget that the hopes of recompence have as great an influence over the understanding of the animal, as the fear of punishment perhaps, when he is not able to execute what you ask of him. Examine him, something may be amiss in some part of his body, or perhaps in the whole body: he may be deficient, he may want strength, or not be light enough; perhaps he is deficient in both: in short, he resists and rebels. Consider whether he knows what he should do, or not; if he is ignorant, teach him; if he knows, but cannot execute it through inability, endeavour to assist nature as far as you can by the help of art; but does he already know, and is he able too, and yet does he refuse to obey? After having first tried every method that patience and lenity can suggest, compel him then by force and severity.

It behoves then every horseman, who would be perfect in his art, to know from whence the different sorts

of defences and rebellion in horses proceed ; and this knowledge is by so much the more difficult to attain, as he must have penetration enough to distinguish if the cause of their rebellion is in their character and nature, or owing to any fault in the make and structure.

The different natures of horses are infinite, though there are certain general principles of which all, more or less, always partake.

A horse may be imperfect and bad, from four causes ; weakness, heaviness in his make, want of courage, and sloth.

Four qualities must conspire to make a perfect horse ; strength, activity, courage, and judgment.

The mixture of these different qualities occasions the different natures and dispositions of the creatures, according as he is formed, better or worse ; for it is from his temper, or rather from the harmony or unfitness of the parts and elements of which he is composed, that we are enabled to fix his character ; it is, therefore, the part of every horseman never to work but with discretion and caution, and to adopt his rules and lessons to the nature and abilities of the horse he undertakes, and which he ought to know.

A horse may be difficult to be mounted ; examine the source of this vice. It may be owing either to the ignorance, or the brutality of those who have first had to do with him, or perhaps that the saddle may have hurt him, or else to a temper naturally bad. To what-

ever cause it may be owing, remember never to beat him; for instead of curing him, you would certainly confirm him in his vice; clap him gently when you approach him, stroke his head and mane, talk to him, and as you talk, clap the seat of the saddle; keep yourself still all the while, put your foot only in the stirrup to encourage your horse, without doing any more, in order to make him familiar, and to lose all apprehension and fear when he is going to be mounted; by little, and by degrees, at last, he will let you mount him; you will immediately get down, and remount, and so successively for several times together, without attempting to do any thing else; but send him back to the stable. If it happens that when you are upon him, he runs from the place where you got upon him, bring him to it immediately, keep him there some time, coax him, and send him away. The first lessons ought to be well weighed, when you undertake to bring a young horse to obedience, and to reclaim him from liberty to the subjection of the bridle, saddle, and the weight of his rider; so restrained, it is not surprising if he should employ all his strength against you in his own defence.

The generality of colts are difficult to be turned and guided as you would have them go: we ought not, however, to be surprised at this their first disobedience. It must be imputed to the habit they acquire from their birth, of constantly following their dams; indulged in this liberty, and subjected all at once by
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the bit, it is but natural they should rebel. There is no way of eradicating these first impressions, but by gentleness and patience. A horseman who should make use of force and correction, and employ it all at once upon a young horse, would discourage and make him be vicious ever after. If, therefore, your horse refuses to go forward, you must lead another horse before him ; the person who rides the colt will try from time to time, and insensibly, to make the colt go abreast with him, and afterwards get before him. If being surpris'd at seeing the horse no longer, he stops, or runs back, the rider must endeavour to drive him forward either by his voice, or some kind of slight instrument, or he that rides the other horse may give him a stroke with the chambriere, in order to make him go forward ; if these methods should not succeed, he will go before him again with the other horse ; by degrees (for one lesson will not be sufficient) the colt will grow accustomed to it, and, at last, will go on of himself.

Most horses who start have some defect in their sight, which makes them fear to approach the object. The horseman, upon these occasions, instead of having recourse to punishment, which often serves only to alarm the horse, and extinguish his courage and vigour, should first endeavour to lead him gently towards the object that terrifies him, either by encouraging him with his voice, or by closing his legs upon him, to make him go up to the object that terrifies

him. If he will not go towards it, you may give him the spurs, but with discretion; and by coaxing and caresses, push him towards it insensibly. Severe correction will never cure him of this fearful temper, which is a fault inherent in his nature; nor of any imperfection in his sight, which is a disorder belonging to him; but the habit of view and smelling may, in time, remedy the defects of nature.

If, notwithstanding, you perceive that sloth and malice are added to these faults, you must use, as you find it necessary, both mildness and severe correction; and you will bestow them in proportion to the effect they produce. For the rest, be careful never to surprize and alarm a young horse which is shy, and apt to start; never terrify him with what he most fears; never beat him in order to make him come up to an object of which he is afraid; accustom him by degrees to it, and have patience; the fear of punishment does often times more harm, and is more dreaded by him than the very object which first alarmed him.

There are some horses who are struck with such terror at the sight of a stone, or wooden-bridge, at the sound and echo of the hollow part of it, that they will fling themselves headlong into the water, without the rider's being able to restrain him. They are to be cured of this apprehension, by covering the pavement of their stall with wooden planks, between two or three feet high. The horse standing constantly upon them, his feet will make the same noise as they do when he goes

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goes over a bridge; and he will, of course, grow familiar to the sound, and lose all apprehension of it.

To accustom them likewise to the noise of the water running under the bridge, lead him to a mill, fix two pillars directly over against the wheels, and tie your horse constantly for two hours together, several times in the day. Having done this, bring him back to the bridge, and let an old horse that is not afraid go before him upon the bridge, by degrees you will find him go over a bridge as readily and quietly as if he had never had the least apprehension.

For horses that are addicted to lie down in the water, you must provide yourself with two little leaden balls, and tie them to a piece of pack-thread, and, in the moment that he is lying down, you must drop these into his ears; and if he rises instantly, or forbears to lie down, draw them back; but this method is not less sure than that of breaking a flask filled with water upon his head, and letting the water run into his ears.

Fire, smoke, the smell of gun-powder, the noise of guns, or other arms, naturally surprise and frighten a horse. There are few that will come near fire, or pass by it without difficulty. There are many occasions, however, wherein it is necessary; it is therefore proper to accustom your horse to it. In the first place, begin with your horse by letting him see it, and for that purpose tie him between two pillars, and hold before him, at about thirty paces distant, a burning whisp of straw;

straw; this should be continued for some days together, repeating it several times each day. Let the person who holds the brand advance towards the horse step by step; and let him take care to advance, or stop, often, as he perceives the horse is moved, or less frightened, who, in a short time, will be emboldened, and no longer afraid of the fire. After this, get upon him, carry him slowly, and as it were insensibly, towards the brand, the person who holds it taking care not to stir; if your horse comes up to it without being frightened, let the man on foot walk on, and let the horse follow the fire. Would you bring your horse to go across a fire, lay upon the ground some straw about half burnt out, and he will pass over it.

With respect to the noise of arms and drums, let your horse hear them before you give him his oats; do this regularly every day, for some time, and he will be so used to them as not to mind them.

A horse is said to be *entier*, in its natural sense whole, entire; and, in the figurative meaning, obstinate, stubborn, opinionated, to that hand to which he refuses to turn. A hurt in his foot, leg, or shoulder, may often be the cause of his refusing to turn to that side where he feels any pain. A hurt in his reins, or haunches, a curb or spaving, which, by hindering him to bend, and rest upon his hocks, may make him guilty of this disobedience. Art can do little towards curing these evils; consequently, a horse so affected will never dress well, because he never can be made supple

and ready ; besides, every horse is naturally inclined to go to one hand more than the other, and then he will go to that hand on which he finds himself the weakest, because *with the strongest he can turn more easily*.

They may likewise refuse to turn from some defect in their sight, natural or accidental. I have tried a method to remedy this vice, which has answered very well. I have put a lunette upon the ailing eye, and as his fault was owing to his eye, the horse began by degrees to go to that hand to which before he had refused to turn ; after this, I made two little holes in the lunette ; I enlarged them afterwards, and the eye of the horse being thus insensibly accustom'd to receive the light, and he to turn to that hand, he no longer refused ; and I exercised him in this manner from time to time, in order to confirm him in his obedience. I have said that there is no horse who is not by nature inclined to go better to one hand than the other ; their inclination more generally carries them to the left than to the right. Some people impute this preference to the manner in which the foal lies in its dam's belly, and pretend that even then it is entirely bent and turned to the left ; others insist that horses lie down generally upon their right-side, and from thence contract a habit to turn their heads and necks to the left. But not to regard these groundless notions, it is easier and more natural to believe that this habit is owing entirely to use, and the manner in which they are treated by those who first have had the care of them. The
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halter, the bridle, the saddle, and the girths, are all put on, and tied on the left-side; when they are rubbed or curried, the man stands on their left-side; the same when they are fed; and when they are led out, the man holds them in his right-hand, consequently their head is pulled to the left; here are a chain of reasons sufficient to induce us to believe, that if they are readier to turn to one hand than the other, it is owing to a habit and custom which we ourselves have given them.

We seldom meet with horses that are readier to turn to the right-hand than the left; and when it so happens, it often times denotes an ill temper; it demands much time and pains to cure them of this fault.

Note. It is not proper to use severe correction to make a horse obey who refuses to turn to one hand; if he is cold and dull, he will lose all his vigour and courage; if he is of an angry temper, hot, and brisk, you would make him desperate and mad; work him then upon the principles of art, and pursue the method you think most likely to reform his ill habits, and reduce him to obedience. If he obstinately refuses to turn to one hand, begin the next lesson by letting him go to his favourite hand a turn or two; finish him on the same hand, and by degrees you will gain him; whereas, were you to do otherwise, you might make him be ever after rebellious. A horse that strenuously resists his rider, if he has vigour and courage after he is reduced and conquered, will, nevertheless, succeed in what you want of

him, provided he is under the direction of an able and knowing person, who understands the aids of the hands and legs, and their mutual harmony and correspondence. Such a horse is even preferable to one who never rebels, because, in this last, nature may be deficient, if I may so express myself, with respect to his want of strength and resolution.

In order to teach your horse to turn to both hands, you must separate your reins, as I have already mentioned; don't confine him too much, support him moderately, so that you may easily draw his head to one side or the other, as you would have him go, and to give him the greater liberty to turn.

If he refuses to obey, examine him; if he is by nature impatient, hot, and vicious, by no means beat him, provided he will go forward; because being held in hand, and kept back a little, is punishment enough; if he stops, and tries to resist, by running back, drive him forward with the chambriere.

The resistance of a horse whose mouth is faulty, discovers itself more in going forward than backward, and in forcing the hand. A horse of this sort ought never to be beat, he ought to be kept back, as I have just now said; you must endeavour to give him a good and just apuy, and put him upon his haunches, in order to cure him of the trick of leaning upon his bit, and forcing the hand. If your horse is heavy, never press or put him together, till you have lightened his fore-part, and put him upon his haunches, for fear of

throwing him so much upon his shoulders, that it may be very difficult afterwards to raise him. Take particular care to lighten every horse that is heavy before, and has malice in his temper at the same time; for if you were to press him, he would resist you through vice; in which case, by his want of strength on one hand, and being heavy and unweildy on the other, you would be exposed to evident danger.

A *restive* horse is one that refuses to go forward, who standing still in the same place, defends himself and resists his rider in several different manners; it is much to be feared that one should lose all temper with such a horse, since it requires a great deal of patience to cure so capital a fault, and which perhaps, by habit and time, is so rooted in him as to be almost natural to him. Treat a horse of this sort, who has been too much constrained and tyrannized over, with the same lenity that you would show to a young colt. The spurs are as improper to be used to one as the other; make use of your switch, in order to drive him forward, as you will alarm him less, for the spurs surprize a horse, abate his courage, and are more likely to make him restive, than oblige him to go forward, if he refuses to do so.

There is likewise another method to punish a restive horse, it is to make him go backward the moment he begins to resist: these corrections often succeed; but the general rule is to push and carry your horse forward, whenever he refuses to advance, and continues in the same place, and defends himself either by turning
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or flinging his croupe on one side or the other; and, for this purpose, nothing is so efficacious as to push him forward vigorously.

The most dangerous of all defences a horse can make, is to rise directly upon his hinder legs, and stand almost quite strait, because he runs a risque of falling backward, and in that case the rider would be in danger of his life. People have endeavoured to correct this vice by a method of punishment, which might prove dangerous unless given in time, and with the greatest exactness.

Whenever the horse rises strait up, throw your body forward, and give him all the bridle; the weight of your body upon his fore-parts will oblige him to come down; in the minute that his fore-feet are coming to the ground, give him both the spurs firm, and as quick at you can. These aids and corrections, however, must be given with the greatest caution and exactness; for were you to give him the spurs when he is in the air, he would fall over, whereas if you watch the time so as not to spur him, but when he is coming down, and his fore-feet near the ground, it is then impossible he should fall backward, for then his balance is destroyed, and he is upon all his legs again, and cannot rise without first touching the ground, and taking his spring from thence: if, therefore, you give him the spurs before he is in a situation to rise again, you will punish him, and drive him forward at the same time.

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This defence is still more dangerous in horses who are of a fiery temper, and weak in their haunches at the same time. These are continually apt to rise; and whatever precautions the rider may take, he is in continual danger of their coming over: the way to correct them is this; tie your horse between the pillars very short, put on a good cavesson of cord, and don't suffer him to be mounted. Prick him upon the buttock with a spur, or sharp piece of iron, in order to make him strike out behind; encourage him when he kicks, and continue to make him kick, encouraging him from time to time, when he obeys; do this for a quarter of an hour every day. When you perceive that he begins to kick the moment after you so prick him, without waiting till he feels it, get upon him, hold your reins long, prick him, and let a man stand by and prick him at the same time; encourage him when he kicks, and continue to prick him, to make him do it, till he will kick readily only at the offer you make of pricking him: he ought to be brought to this point in five or six days. After this, take him out of the pillars, mount him, and trot him in the longe, and make him kick by pricking him behind: after that, let him walk two or three steps, then make him kick again, and so work him by degrees. Put him to the gallop, and if he offers to rise, prick him behind, and make him kick; nothing excels this method, to break a horse of this terrible and dangerous vice.

Those horses who are subject to kick, either when they go forward, or stand still, must be kept much together, or held in closely, to make them go backward, and you will cure them of this vice.

To resume our subject, all horses are, by nature, rather awkward than nervous and strong; fearful than bold; hot and fretful than mischievous or ill tempered. Whenever they grow desperate, and absolutely ungovernable, it is often more to avoid the extreme pain which they feel, or expect to feel, from too great a constraint, than merely to resist the horseman. Arm yourself then with great patience; keep such horses as are of a fiery and fretful disposition rather in awe than in absolute subjection; they are naturally fearful and apt to be alarmed; and violent correction and force would dishearten and make them quite desperate. Such as are of a hot and impetuous temper, are generally timid and malicious; endeavour, therefore, to prevent the disorders they would commit, for lenity and good usage would never reduce them to obedience; and severity would make them lifeless and jaded. In fine, let your lessons be short, easy, and often repeated, to horses of a cold and heavy disposition, because they have no memory, and want both resolution and strength. In a word, never depart from this great maxim; always to observe a just medium between too indulgent a lenity and extreme severity: work your horse according to his strength and capacity; give your lessons in proportion

tion to his memory, and dispense your punishments and rewards suitably to his courage and disposition.

C H A P IV.

Of the Trot.

WHEN a horse trots, his legs are in this position, two in the air, and two upon the ground, at the same time crosswise ; that is to say, the near-foot before, and the *off*-foot behind, are off the ground, and the other two upon it, and so alternately of the other two. This action of his legs is the same as when he walks, except that in the trot his motions are more quick. All writers, both ancient and modern, have constantly asserted the trot to be the foundation of every lesson you can teach a horse: there are none, likewise, who have not thought proper to give general rules upon this subject; but none have been exact enough to descend into a detail of particular rules, and to distinguish such cases as are different, and admit of exceptions, though such often are found from the different make and tempers of horses, as they happen to be more or less suited to what they are destined; so that by following their general maxims, many horses have been spoiled, and made heavy and awkward, instead of becoming supple and active; and as much mischief has been occa-

sioned by adopting their principles, although just, as if they had been suggested by ignorance itself.

Three qualities are essentially necessary to make the trot useful. It ought to be *extended*, *supple*, and *even*, or *equal*. These three qualities are related to, and mutually depend upon each other; in effect, you cannot pass to the supple trot, without having first worked upon the extended trot; and you can never arrive at the even and equal trot without having practised the supple.

I mean by the extended, that trot in which the horse trots out without retaining himself, being quite strait, and going directly forwards: this, consequently, is the kind of trot with which you must begin; for before any thing else ought to be meditated, the horse should be taught to embrace and cover his ground readily, and without fear.

The trot, however, may be extended without being supple; for the horse may go directly forward, and yet not have that ease and suppleness of limb which distinguishes and characterises the *supple*. I define the *supple* trot to be that in which the horse, at every motion that he makes, bends and plays all his joints; that is to say, those of his shoulders, his *knees*, and feet, which no colts, or raw horses, can execute who have not had their limbs suppled by exercise, and who always trot with a surprising stiffness and awkwardness, without the least spring or play in their joints. The *even* or *equal* trot is that wherein the horse makes all his limbs and joints move so equally and exactly, that
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his legs never cover more ground one than the other, nor at one time more than another. To do this, the horse must of necessity unite and collect all his strength, and, if I may be allowed the expression, distribute it equally through all his joints.

To go from the *extended* trot to the *supple*, you must gently, and by degrees, hold in your horse; and when by exercise he has attained sufficient ease and suppleness to manage his limbs readily, you must insensibly hold him in still more and more, and by degrees you will lead him to the *equal* trot.

The trot is the first exercise to which a horse is put; this is a necessary lesson, but if given unskilfully, it loses its end, and even does harm.

Horses of a hot and fretful temper have generally too great a disposition to the *extended* trot; never abandon these horses to their will, hold them in, pacify them, moderate their motions by retaining them judiciously, their limbs will grow supple, and they will acquire, at the same time, that union and equality which is so essentially necessary.

If you have a horse that is heavy, consider if this heaviness, or stiffness of his shoulders or legs, is owing to a want of strength, or of suppleness; whether it proceeds from his having been exercised unskilfully too much, or too little. If he is heavy, because the motions of his legs and shoulders are naturally cold and sluggish, though, at the same time, his limbs are good, and his strength is only confined and shut up, if I

may so say, a moderate, but continual, exercise of the trot will open and supple his joints, and render the action of his shoulders and legs more free and bold; hold him in the hand and support him in his trot, but take care to do it so as not to check or slacken his pace; aid him, and drive him forward, while you support him; remember, at the same time, that if he is loaded with a great head, the continuation of the trot will make his appuy hard and dull, because he will by this means abandon himself still more, and weigh upon the hand.

All horses that are inclined to be *ramingue* should be kept to the *extended* trot. Every horse who has a tendency to be *ramingue*, is naturally disposed to unite himself, and collect all his strength; your only way with such horses, is to force them forward; in the instant that he obeys and goes freely on; retain him a little, yield your hand immediately after, and you will find soon that the horse, of himself, will bend his joints, and go united and equally.

A horse of a sluggish and cold disposition, which has, nevertheless, strength and bottom, should likewise be put to the *extended* trot. As he grows animated, and begins to go free, keep him together, by little and little, in order to lead him insensibly to the *supple* trot; but if, while you keep him together, you perceive that he slackens his action, and retains himself, give him the aids briskly, and push him forward, keeping him, nevertheless, gently in hand;

hand ; by this means he will be taught to trot freely, and *equally* at the same time.

If a horse of a cold and sluggish temper is weak in his legs and reins, you must manage him cautiously in working him in the trot, otherwise you will enervate and spoil him. Besides, in order to make the most of a horse who is not strong, endeavour to give him wind, by working him slowly, and at intervals, and by encreasing the vigour of his exercise by degrees ; for you must remember that you ought always to dismiss your horse before he is spent, and overcome with fatigue ; never push your lessons too far, in hopes of suppling your horse's limbs by the trot ; instead of this, you will falsify and harden his appuy, which is a case that happens but too frequently.

Farther, it is of importance to remark, that you ought at no time, neither in the *extended, supple, or equal* trot, to confine your horse in the hand, in expectation of raising him, and fixing his head in a proper place. If his appuy be full in the hand, and the action of his trot should be checked and restrained by the power of the bridle, his bars would very soon grow callous, and his mouth be hardened and dead ; if, on the contrary, he has a fine and sensible mouth, this very restraint would offend and make him uneasy ; you must endeavour then, as has already been said, to give him, by degrees, and insensibly, the true and just appuy, to place his head, and form his mouth by stops and half-stops ; by sometimes moderating and restraining him with a

gentle and light hand, and yielding it to him immediately again, and by sometimes letting him trot without feeling the bridle at all.

There is a difference between horses who are *heavy* in the *hand*, and such as endeavour *to force it*. The first sort lean and throw all their weight upon the hand, either as they happen to be weak, or too heavy and clumsy in their fore-parts, or from having their mouths too fleshy and gross, and consequently dull and insensible. The second pull against the hand, because their bars are hard, lean, and generally round: the first may be brought to go equal, and upon their haunches, by means of the trot and slow gallop; and the other may be made light and active by art, and by settling them well in their trot, which will also give them strength and vigour. Horses of the first sort are generally sluggish; the other kind are, for the most part, impatient and disobedient, and, upon that very account, more dangerous and incorrigible.

The only proof, or rather the most certain sign, of your horse's trotting well, is, that when he is in his trot, and you begin to press him a little, he offers to gallop.

After having trotted your horse sufficiently upon a straight line, or directly forwards, work him upon circles; but before you put him to this, walk him gently round the circle, that he may apprehend and know the ground he is to go over. This being done, work him in the trot. A horse that is loaded before, and heavily made, will find more pains and difficulty in uniting his strength, in
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order to be able to turn, than in going strait forward. The action of turning tries the strength of his reins, and employs his memory and attention; therefore let one part of your lessons be to trot them strait forward; finish them in the same manner, observing that the intervals between the stops (which you should make very often) be long, or short, as you judge necessary: I say, you should make frequent stops, for they often serve as a correction to horses that abandon themselves, force the hand, or bear too much upon it in their trot.

There are some horses who are supple in their shoulders, but which nevertheless abandon themselves; this fault is occasioned by the rider's having often held his bridle-hand too tight and strait in working them upon large circles: to remedy this, trot them upon one line or tread, and very large; stop them often, keeping back your body and outward leg, in order to make them bend and play their haunches.

The principal effects then of the trot are to make a horse light and active, and to give him a just appuy. In reality, in this action, he is always supported on one side by one of his fore-legs, and on the other by one of his hind-legs: now the fore and hind parts being equally supported crosswise, the rider cannot fail of suppling and loosening his limbs, and fixing his head; but if the trot disposes and prepares the spirits and motions of a finewy and active horse, for the justest lessons, if it calls out and unfolds the powers and strength of the animal, which before were buried and shut up, if I may use the expression,

expression, in the stiffness of his joints and limbs ; if this first exercise to which you put your horse is the foundation of all the different airs and maneges, it ought to be given in proportion to the strength and vigour of the horse.

To judge of this, you must go farther than mere outward appearances. A horse may be but weak in the reins, and yet execute any air, and accompany it with vigour, as long as his strength is united and entire ; but if he becomes disunited, by having been worked beyond his ability in the trot, he will then *falter* in his air, and perform it without vigour or grace.

There are also some horses which are very strong in the loins, but who are weak in their limbs ; these are apt to retain themselves, they *bend and sink* in their trot, and go as if they were afraid of hurting their shoulders, their legs, or feet. This irresolution proceeds only from a natural sense they have of their weakness. This kind of horses should not be too much exercised in the trot, nor have sharp correction ; their shoulders, legs, or hocks, would be weakened and injured ; so that learning in a little time to hang back, and abandon themselves on the appuy, they would never be able to furnish any air with vigour and justness.

Let every lesson then be well weighed : the only method by which success can be insured, is the discretion you shall use in giving them in proportion to the strength of the horse, and from your sagacity in deciding upon what air or manege is most proper for him,

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to which you must be directed, by observing which seems most suited to his inclination and capacity.

I finish this chapter by describing the manner of trotting a colt who has never been backed. Put a plain snaffle in his mouth; fit a cavesson to his nose, to the ring of which you will tie a longe of a reasonable length. Let a groom hold this longe, who, having got at some distance from the colt, must stand still in the middle of the circle which the horse will make. Let another follow him with a long whip, or chambriere, in his hand. The colt being alarmed, will be forced to go forward, and to turn within the length of the cord. The groom must hold it tight in his hand; by this means he will draw *in*, or towards the center, the head of the colt, and his croupe will of consequence be without the circle.

In working a young horse after this manner, do not press or hurry him. Let him walk first, afterwards put him to the trot. If you neglect this method, his legs will be embarrassed; he will lean on one side, and be more upon one haunch than the other; the inner fore-foot will strike against the outer one, and the pain which this will occasion will drive him to seek some means of defence, and make him disobedient. If he refuses to trot, the person who holds the chambriere will animate him, by hitting him, or striking the ground with it. If he offers to gallop instead of trotting, the groom must shake or jirk the cord that is tied to the cavesson, and he will fall into his trot.

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In this lesson, one may decide more readily upon the nature, the strength, the inclination, and carriage of the horse, than one can of a horse that has already been rode, as it is more easy to consider and examine all his motions; whereas, when he is under his rider, being naturally inclined to resist at first, to free himself from restraint, and to employ all his strength and cunning to defend himself against his rider, it is morally impossible to form a true judgment of his disposition and capacity.

C H A P. V.

Of the Stop.

THE most certain method to unite and assemble together the strength of a horse, in order to give him a good mouth, to fix and place his head as well as to regulate his shoulders, to make him light in the hand, and capable of performing all sort of airs, depends entirely upon the perfection and exactness of the *Stop*.

In order to form or mark the stop justly, you must quicken him a little, and in the instant that he begins to go faster than the usual cadence, or time of his pace, approach the calfs of your legs, immediately afterwards fling back your shoulders, always holding your bridle

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more and more tight, till the stop is made, aiding the horse with the calfs of your legs, in order to make him bend and play his haunches.

By varying the times of making your stops, and the places where you make them, you will teach your horse to obey exactly the hand and heel, which is the end that every one should propose to attain, in every kind of exercise of the manege: with a raw and young horse, make but very few stops, and when you make them, do it by degrees, very gently, and not all at once; because nothing so much strains and weakens the hocks of a stiff and awkward horse, as a sudden and rude stop.

It is agreed by every body, that nothing so much shews the vigour and obedience of a horse, as his making a beautiful and firm stop at the end of a swift and violent career. There are, however, many horses that have a good deal of vigour and agility, who cannot stop without feeling pain, while there are others who are not so strong and active who stop very easily; the reason of this is plain. In the first place, the facility of stopping depends upon the natural aptness and consent of the horse: in the next place, his make and the proportions which the different parts of his body have to each other, must be considered; therefore, we must measure the merit of a stop, by the strength and temper of the horse, by the steadiness of his head and neck, and the condition of his mouth and haunches.

It will be in vain to look for the justness and perfection of the stop in a horse that is any ways defective; the bars being too delicate, or too hard, a thick tongue, the channel of his mouth narrow, the thropple confined, neck short, fore-hand heavy, or too low, reins weak, or too stiff, too much heat, or too much phlegm in his temper, or sluggishness; here are a number of faults not easy to be corrected.

A horse, though he is strong in his shoulders, in his legs, and reins; yet, if he is low before, will have much difficulty to collect himself upon his haunches so as to make a good stop; on the contrary, if his shoulders and neck are high and raised, he will have the greater part of the qualities requisite to it.

A horse who is long in the back generally stops very awkwardly, and without keeping his head steady. A horse that is short and trussed, with a thick neck, generally stops upon his shoulders. The first finds too much difficulty to collect his strength so suddenly, in order to put himself upon his haunches; and the other is not able to call it out and distribute it with vigour through all his limbs. In effect, when a horse gallops, the strength of his reins, of his haunches, and hocks, is all employed in pushing the whole machine forwards; and that of his shoulders and fore-legs to support the action: now the force of his hinder-parts being thus violently agitated, and approaching too near that which lies in the fore-parts, a short bodied horse cannot find all at once that counterpoise,
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that just equilibre which characterises a beautiful stop.

A horse which cannot stop readily, misemploys very often his strength in running ; examine him, and you will find that he abandons himself entirely upon his shoulders. Consider, likewise, the proportions of his neck, and his thropple, the condition of his feet, the make of his reins and hocks ; in short, apply yourself to the discovery of his temper, character, and humour.

That horse whose neck is *hollow*, or *ewe-necked*, instead of balancing himself upon his haunches, will arm himself against his chest, and will thereby make his stop harsh and disagreeable : weak feet, hocks that give him pain, will make him hate the stop ; he will either endeavour to avoid it, or he will make it with fear ; so that he will be totally abandoned upon the appuy. If he carries his nose high, and is hollow backed at the same time, it will be impossible for him to unite, and put himself together, so as to be ready, and to *present* his front, if I may be allowed the word, to the stop ; because the strength of the nape of the neck depends upon the chine, and his powers being thus disunited and broken, he will make his stop upon his shoulders.

There is another sort of horses who, in hopes of avoiding the constraint of stopping upon their haunches, plant themselves upon their two hind-legs ; yield the hand to them in the instant, and press them forward,
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you will insensibly correct them of this defence, which happens only in cases where you stop them upon declining, or uneven ground.

There are many people who, imagining they can unite their horses by the means of making a great number of precipitate stops, take little heed whether the creature which they undertake is too weak, or has strength sufficient for his task. The horse who, though strong, has suffered in his chine in making his first stop, will meditate a defence in his second or third. This will be to prevent the rider in his design; and being alarmed at the slightest motion of the hand, he will stop all at once, leaning with all his force upon his shoulders, and lifting up his croupe, which is a capital fault, and not easy to be remedied.

Thus it may happen that an horse may make his stops very defectively, either from some natural or accidental fault in different parts of his body, or it may be owing to the unskilfulness and ignorance of the rider, or the effect of faults and bad lessons altogether. Principles that are true and just will assist and reform nature; but a bad school gives birth to vices and defences that are often not to be conquered. It behoves us then to follow with exactness those lessons which are capable of bringing an horse to form a perfect stop; that is to say, to such a point as to be able to make his stop short, firm, and in one time, and in which he collects and throws his strength equally upon his haunches and hocks, widening and *anchoring*, if I may so say, his two

hind-feet exactly even on the ground; in such a manner, that one does not stand before the other, but both be in a line.

It would be a proof of great ignorance, to undertake to reduce a horse to the justness of the stop, before he had been worked and pushed out in the trot and gallop to both hands, or before he was so ready as to never refuse to launch out immediately upon a full gallop; for if he should happen to be restive, should disobey the spurs, or refuse to turn to either hand; the means that must be then used to fix his head, would contribute towards confirming him in one or other of these vices.

If your horse has not readily obeyed in making his stop, make him go backwards; it is a proper punishment for the fault. If in stopping he tosses up his nose, or forces the hand; in this case, keep your bridle-hand low and firm, and your reins quite equal; give him no liberty, press upon his neck with your right-hand, till he has brought down his nose, and then immediately give him all his bridle; this is the surest method to bring him into the hand.

To compel a horse to stop upon his haunches, nothing is so efficacious as a little sloping ground; it is of service to exercise such horses as are naturally too loose in their paces, who are heavy, and apt to abandon themselves upon the hand; by this means they will become light before. You must, nevertheless, examine, if his feet, his reins, his shoulders, and legs,
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are sufficiently able to bear it; for, otherwise, your horse would soon be spoiled. The whole, therefore, depends, in this case, as in all others, upon the sagacity and experience of the horseman.

When a horseman puts his horse to the stop in such a place as I have mentioned, he should put the stress of his aids rather in his thighs and knees, than in the stirrups. One of the most trying lessons to which an horse can be put, is to stop him, and make him go backward up hill; therefore, upon these occasions, you must ease the fore-parts of the horse as much as you can, and throw your whole weight upon the hinder. We have already said, that there are some horses which, from weakness in their make, can never be brought to form a just and beautiful stop. There are others, likewise, who are apt to stop too suddenly and short upon their shoulders, though otherwise naturally too much raised before, and too light. These employ all their powers, in order to stop all at once, in hopes either of putting an end to the pain they feel from the rudeness of the stop, or else, perhaps, that some defect of sight makes them apprehend they are near something that they fear; for almost all horses blind of one eye only, or of both, stop with the greatest readiness. Take care never to make these sort of horses go backward; on the contrary, stop them slowly, and by degrees, in order to embolden them, remembering never to force, or keep them in too great a degree of subjection.

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I have thus shewn that a stop that is made with ease, steadiness, and according to the rules, will contribute a great deal towards putting a horse upon his haunches, and towards his acquiring that firm, equal, and light ap-puy which we always desire to gain; because a just stop makes a horse bend and sink his hinder-parts. I have made it, likewise, appear that a sudden and ill-executed stop raises the fore-parts too much; stiffens the hocks, and rather takes a horse off his haunches than sets him upon them. Let us now proceed to the lesson of teaching a horse to go backwards.

C H A P. VI.

Of teaching a Horse to go backwards.

THE action of a horse when he goes backward is, to have always one of his hinder-legs under his belly, to push his croupe backward, to bend his haunches, and to rest and balance himself one time on one leg, and then on the other. This lesson is very efficacious to lighten a horse, to settle him in the hand, to make him ready to advance and go forward; and to prepare him to put himself together, and sit down upon his haunches.

It should not, however, be practised till the horse has been well laid out and worked in the trot, and his limbs are become supple; because, till he is arrived

at this point, you should not begin to unite or put him *together* ; care must be taken that this action of going backward be just ; and that in performing it the horse keep his head steady, fixed, and in a right place, that his body be trussed or gathered up as it were under him, that his feet be even, that he be not upon his shoulders, but, on the contrary, on his haunches ; for, if he should be false as to any of these particulars, this lesson, very far from putting him together, would have the contrary effect, and disunite him.

In order that a horse may be able to execute what is required of him, he must first comprehend what it is that is asked of him ; and for this purpose the horseman should make his lessons short, and demand but little at a time ; begin then to make him go backward, when he is arrived far enough to understand what you expect him to do ; but, at first, be contented with a little, as it is sufficient if he understand what you want.

There are horses who can go backward not only with great ease, but do it even with the exactness of horses that are perfectly drest. If you examine these horses, you will find that all the parts of their body are exactly proportioned, they have strength, and nature herself has taught them to unite themselves ; but there are others who cannot go backward without great difficulty ; these are weak in the back, or otherwise imperfect in their make ; do not demand too much

of these, work them with caution, for rigour, with such horses, is never successful.

There is another sort of horses who never can be reconciled to subjection. Whenever you try to make them go backward, they fix their fore-feet fast upon the ground, and arm themselves; in this case, you must endeavour to win them as it were insensibly, and by degrees. For this purpose, raise your hand a little, remove it from your body at the same time; shake your reins, and you will find that by degrees you will accustom your horse to obey; but remember, at the same time, that you would have a less share of reason than the animal you undertake to dress, were you to expect to reduce him to obedience all at once: your horse answering to the reins which you shake, will move perhaps only one of his fore-feet, leaving the other advanced; this posture, without doubt, is defective, because he is disunited; but as perfection cannot be gained at once, patience and gentle usage are the only certain methods of bringing your horse to perform what you want. There are others who, when they go backward, do it with fury and impatience. These you should correct briskly, and support lightly, with your legs, while they go backward. There is another sort, who work their lower jaw about as if they wanted to catch hold of the bit, who beat upon the hand, and endeavour to force it; to such horses you must keep your hand extremely low, and your reins exactly even; distribute equally the power of each,

by rounding your wrist, and keeping your nails exactly opposite your body.

After having made your horse go backwards, let him advance two or three steps, if he obeys the hand readily. This will take off any dislike or fear he may entertain from the constraint of going backward; if he forces the hand in going backward, these three steps forward will contribute to bring him into it again; and, lastly, they prevent any vice that this lesson might otherwise produce. After having advanced three steps, let him stop, and turn him; you will by this means support him, and take him off from any ill designs which the treatment you are obliged to observe towards him, in order to make him stop and go backward with precision and order, might otherwise give rise to. After having turned him, make him go backward; you will prevent his having too great a desire of going too soon from the place where he stopped, as well as from that to which he turned.

The moment the stop is made, give him his bridle: by stopping you have augmented the degree of appuy in the horse's mouth; were you, therefore, not to slack your hand, you must encrease it still more, in order to make him go backward, and from hence a hard hand and bad mouth.

This reasoning is plain, and this principle is true; notwithstanding which, there are few horsemen who attend to it, either because they never think and reflect, or else that the force of bad habits overcomes them.

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This lesson, if well weighed, and given properly, is a necessary and certain method of teaching horses to make a good stop, of rendering them light and obedient when they pull, or are beyond the degree of being what is called *full in the hand*. — But if given improperly, or if too often repeated, it then grows to be an habit, and an habit is not correction: never practise it long with horses who are hot, and who have hard mouths; their impatience and heat, joined to habit and custom, would prevent them from knowing the cause, and feeling the effects. It is the same with those who have short fore-hands; for as they are generally thick-shouldered and heavy, the difficulties they feel to collect themselves upon their haunches, naturally disposes them to press the branches of the bit against their chests; by which means this lesson becomes quite ineffectual.

C H A P. VII.

Of the uniting or putting a Horse together.

THE end which the horseman proposes to attain by his art, is to give to the horses which he undertakes the *Union*, without which no horse can be said to be perfectly drest. Every one allows that the whole of the art depends upon this; yet few people reason, or act, from principles and theory, but trust entirely to practice: it follows from hence, that they must work
upon

upon foundations false and uncertain; and so thick is the darkness in which they wander, that it is difficult to find any one who is able to define this term of uniting or putting a horse together, which is yet so constantly repeated in the mouth of every body. I will undertake, however, to give a clear and distinct idea of it; and for that purpose shall treat it with order and method.

The *uniting* then, or *putting together*, is the action by which an horse draws together and assembles the parts of his body, and his strength, in distributing it equally upon his four legs, and in reuniting or drawing them together, as we do ourselves when we are going to jump, or perform any other action which demands strength and agility. This posture alone is sufficient to settle and place the head of the animal, to lighten and render his shoulders and legs active, which, from the structure of his body, support and govern the greater part of his weight; being then, by these means, made steady, and his head well-placed, you will perceive in every motion that he makes a surprising correspondence of the parts with the whole. I say, that from the natural structure of a horse's body, his legs, and shoulders, support the greatest part of his weight; in reality, his croupe, or haunches, carry nothing, if I may so say, but his tail, while his fore-legs, being perpendicular, are loaded with the head, neck, and shoulders; so that let the animal be never so well made, never so well proportioned, his fore-part, either when he is in motion, or
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in a state of rest, is always employed, and consequently in want of the assistance of art to ease it; and in this consists the union of *putting together*, which, by putting the horse upon his haunches, counterbalances and relieves his fore-part.

The *Union* not only helps and relieves the part of the horse that is the weakest, but it is so necessary to every horse, that no horse that is disunited can go freely; he can neither leap nor gallop with agility and lightness, nor run without being in manifest danger of falling, and pitching himself headlong; because his motions have no harmony, no agreement one with another. It is allowed, that nature has given to every horse a certain equilibrium, by which he supports and regulates himself in all his motions: we know that his body is supported by his four legs, and that his four legs have a motion which is necessarily followed by his body; but yet this natural equilibrium is not sufficient. All men can walk: they are supported on two legs; notwithstanding this, we make a great difference between that person to whom proper exercises have taught the free use of their limbs, and those whose carriage is unimproved by art, and consequently heavy and awkward. It is just the same with respect to an horse; we must have recourse to art to unfold the natural powers that are shut up in him, if we mean to make a proper use of those limbs which nature has given him; the use of which can be discovered, and
made

made familiar to him, no other way than by working him upon true and just principles.

The *Trot* is very efficacious to bring a horse to this union so important, and so necessary. I speak of the trot in which he is supported and kept together, and yet suppled at the same time ; this compels the horse to put himself together: in effect, this trot in which an horse is well supported, partakes of a quick and violent motion; it forces a horse to collect and unite his strength; because it is impossible that a horse that is kept together should at the same time abandon and fling himself forward. I explain myself thus : In order to support your horse in his trot, the horseman should hold his hand near his body, keeping his horse together a little, and having his legs near his sides. The effect of the hand is to confine and raise the fore-parts of the horse ; the effect of the legs is to push and drive forward the hinder-parts : now if the fore-parts are kept back or confined, and the hinder-parts are driven forward, the horse, in a quick motion, such as the trot, must of necessity sit down upon his haunches, and unite and put himself together. For the same reason, the making your horse to *launch* out *vigorously* in his trot, and quickening his *cadence* from time to time, putting him to make *Pesades*; stopping him, and making him go backward, will all contribute towards his acquiring the union. I would define his going off readily, or all at once, not to be that violent and precipitate man-

manner of running, but only when the horse is a little animated, and goes somewhat faster than the ordinary time of his pace. If your horse trots, press him a little; in the instant that he redoubles and quickens his action, moderate and shorten, if I may so say, the hurry of his pace; the more then that he presses to go forward, the more will his being checked and confined tend to unite his limbs, and the union will owe its birth to opposite causes; that is to say, on one hand, to the ardour of the horse who presses to go forward, and to the diligence and attention of the horseman on the other, who, by holding him in, slackens the pace, and raises the force-parts of the creature, and at the same time distributes his strength equally to all his limbs. The action of a horse, when going backward, is directly opposite to his abandoning himself upon his shoulders; by this you compel him to put himself upon his haunches: this lesson is by so much therefore the more effectual, as that the cause of a horse's being dis-united is often owing to the pain he feels in bending his haunches.

The *pesades* have not less effect, especially upon horses that are clumsy and heavy shouldered; because they teach them to use them and to raise them up; and when they raise them up, it follows of necessity, that all their weight must be thrown upon their haunches. A light and gentle hand then, and the aids of the legs judiciously managed, are capable to give a horse the union; but it is not so clear at what time we ought to

begin to put a horse upon his haunches. It is not necessary, before we do this, that the horse should have his shoulders entirely suppled: it is evident, that a horse can never support himself upon his haunches, unless his fore-part be lightened; let us see then by what means we may hope to acquire this suppleness, the only source of light and free action.

Nothing can supple more the shoulder than the working a horse upon large circles: walk him first round the circle, in order to make him know his ground; afterwards, try to draw his head *in*, or towards the center, by means of your inner-rein, and inner-leg. For instance, I work my horse upon a circle, and I go to the right. I draw his head to the right, by pulling the right-rein: I bring *in* his outward shoulder by the means of the left-rein; and I support him at the same time with my inner leg. Thus the horse has, if I may so say, his head in the center, although the croupe is at liberty. The right-leg crosses over the left-leg; and the right-shoulder is suppled while the left-leg supports the whole weight of the horse in the action. In working him to the left hand, and following the same method, the left-shoulder supples, and the right is pressed and confined.

This lesson, which tends not only to supple the shoulders, but likewise to give an appuy, being well comprehended by the horse, I lead him along the side of the wall. Having placed his head, I make use of the inner rein, which draws in his head; and I bring in his
outward

outward shoulder by means of the other rein. In this posture I support him with my inner leg, and he goes along the wall; his croupe being *out*, and at liberty, and his inner leg passing over and crossing his outward leg at every step he makes. By this I supple his neck, I supple his shoulders, I work his haunches, and I teach the horse to know the heels. I say that the haunches are worked, though his croupe is at liberty; because it is from the fore-parts only that a horse can be upon his haunches.

In effect, after having placed his head, draw it *in*, and you will lengthen his croupe; if you raise him higher before than behind, his legs come under his belly, and consequently he bends his haunches. It is the same as when he comes down hill, his croupe being higher than his fore-parts, is pushed under him, and the horse is upon his haunches; since it is evident that the hinder support all the fore-parts; therefore, in going along the side of the wall, by the means of the inner-rein, I *put together* and *unite* my horse.

Behold then, in short, the most certain method of enabling yourself to give to a horse this *Union*, this freedom and ease, by which learning how to balance his weight equally, and with art, and distributing his strength with exactness to all his limbs, he becomes able to undertake and execute, with justness and grace, whatever the horseman demands of him, conformable to his strength and disposition.

C H A P. VIII.

Of the Pillars.

IT is the same with respect to the pillars, as with all other lessons which you must teach a horse, in order to make him perfect in his air. Excellent in itself, it becomes pernicious and destructive under the direction of the ignorant, and is not only capable to dishearten any horse, but to strain him, and to spoil and ruin him entirely.

The pillar partly owes its origin to the famous Pignatelli ; Messrs. De la Broue and Pluvinel, who were his scholars, brought it first into France : the first indeed made little use of it, and seemed to be very well apprized of its inconveniences and dangers. As for the other, one may say, that he knew not a better or shorter method of dressing and adjusting a horse. In effect, according to his notions, working a horse round a single pillar could never fail of setting him upon his haunches, making him advance, suppling and teaching him to turn roundly and exactly : and by the putting him between two pillars, provided he had vigour, he was taught to obey the heels readily, to unite himself, and acquire, in a shorter time, a good appuy in making curvets.

If he wanted to settle his horse's head in a short time, the pillars were very efficacious : he tied the horse between

tween them, to the cords of the snaffle, which he had in his mouth, instead of the bridle. There he worked his horse without a saddle, and maintained that if the horse tossed or shook his head, bore too much, or too little, upon his bridle, he pushed himself in such a manner that (as he imagined) the horse was compelled to put himself upon his haunches, and to take a good appuy ; especially as the fear of the chambriere or whip, always ready behind him, kept him in awe. The horse was then taken out of the two pillars, in order to be put to the single pillar, with a cord tied to the banquet of the bit, as a false rein : here he was worked by being made to rise before, and driven round the pillar with a design and in hopes of making him step out and embrace, or cover well the ground he went round, to give him resolution in his work, and to cure him of dullness and sloth, if he had it in his temper. We do not know whether Mr. Pluvinel derived any real advantages from this method or not ; but be that as it will, it prevails no longer among us. It must be owned that the two pillars of his inventing are still preserved, and that no manege is without them ; but, at least, we have suppressed the single pillar, which serves only to fatigue and harass a horse : learn never to put a horse between the two pillars till he is well suppled, and we have given him the first principles of the union between the legs, which are the natural pillars that every horseman should employ. We must take care too to
work.

work the horse with great prudence at first, and as gently as possible; for a horse being, in this lesson, very much confined and forced, and not being able to escape, nor to go forward nor backward, he oftentimes grows quite furious, and abandons himself to every motion that rage and resentment can suggest. Begin then this lesson in the plainest manner, contenting yourself with making him go only from side to side by means of the switch, or from fear of the chambriere. The horse, at the end of some days, thus become obedient, and accustomed to the subjection of the pillars, try to make him insensibly go into the cords, which, he will do readily, endeavour to get from him a step or two exact, and in time of the *passage* or *piaffer*. If he offers, or presents himself to it, be it never so little, make him leave off, encourage him, and send him to the stable; augment thus your lessons by degrees, and examine and endeavour to discover to what his disposition turns, that you may cultivate and improve it.

The worst effect of the pillars, is the hazard you run of entirely ruining the hocks of your horse, if you do not distinguish very exactly between those parts and the haunches. Many people think that when the horse goes into the cords, he is of consequence upon his haunches; but they do not remark that often the horse only bends his hocks, and that his hock pains him by so much the more, as his hinder-feet are not in their due equilibrio.

The fore-legs of a horse are made like those of a man, the knees are before or *without*; the hinder legs are shaped like our arms, he bends his hocks as we do our elbows; therefore, if he rises before very high, he must stretch and stiffen his hocks, and consequently can never be seated upon his haunches. To be therefore upon his haunches, the horse must bend and bring them under him, because the more his hinder-legs are brought under him, the more his hinder-feet are in the necessary point of gravity, to support all the weight which is in the air in a just equilibrium.

These remarks are sufficient to evince the inconveniencies that may arise from the pillars. Never quit sight of these principles: you will find that by adhering to them, the horse that is drest according to their tenour, will be a proof of the real advantages that you may draw from a lesson which never does harm, but when occasioned by the imprudence or ignorance of those who give it.

C H A P. V.

Of Aids and Corrections.

AN *aid* may be termed whatever assists or directs a horse, and whatever enables him to execute what we put him to do.

Corrections are whatever methods we use to awe, or punish him whenever he disobeys; aids, therefore, are to pre-

prevent, and corrections to punish, whatever faults he may commit.

The aids are various, and to be given in different manners, upon different occasions. They are only meant to accompany the ease and smoothness of the air of the horse, and to form and maintain the justness of it; for this reason they ought to be delicate, fine, smooth, and steady, and proportioned to the sensibility or feeling of the horse; for if they are harsh and rude, very far from aiding, they would throw him into disorder, or else occasion his manege to be false, his time to be broke, and constrained and disagreeable.

Corrections are of two sorts: you may punish your horse with the spurs, the switch, or chambriere: you may punish him by keeping him in a greater degree of subjection; but, in all these cases, a real horseman will endeavour rather to work upon the understanding of the creature, than upon the different parts of his body. A horse has imagination, memory, and judgment; work upon these three faculties, and you will be most likely to succeed. In reality, the corrections which reduce a horse to the greatest obedience, and which dishearten him the least, are such as are not severe; but such as oppose and thwart the *horse*, consist in opposing him in what he wants to do, by restraining and putting him to do directly the contrary. If your horse do not advance, or go off readily; or if he is sluggish, make him go sideways, sometimes to one hand, sometimes to the other, and drive him forward, and so
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alter alternatively. If he goes forward too fast, being extremely quick of feeling, moderate your aids, and make him go backward some steps; if he presses forward with hurry and violence, make him go backward a great deal. If he is disorderly and turbulent, walk him straight forward, with his head *in*, and croupe *out*: these sorts of correction have great influence upon most horses.

It is true, that there are some of so rebellious and bad a disposition, which, availing themselves of their memory to falsify their lessons, require sharp correction, and upon whom gentle punishment would have no effect; but, in using severity to such horses, great prudence and management are necessary. The characteristic of a horseman is, to work with design, and to execute with method and order. He should have more forbearance, more experience, and more sagacity, than most people are possessed of. The *Spurs*, when used by a knowing and able horseman, are of great service; but when used improperly, nothing so soon makes a horse abject and jadish: given properly, they awe and correct the animal; given unduly, they make him restive and vicious, and are even capable of discouraging a drest horse, and giving him a disgust to the manege. Do not be too hasty, therefore, *to correct your horse with them.*

Be patient: if your horse deserves punishment, punish him smartly, but seldom; for, besides your habituating him to blows till he ceases to mind them, you will

astonish and confound him, and be more likely to make him rebel, than to bring him to the point you aim at. To give your horse both spurs properly, you must change the posture of your legs, and, bending your knee, strike him with them at once, as quick and firmly as you can. A stroke of the spur wrongly given is no punishment; it rather hardens the horse against them, teaches him to shake and frisk about his tail, and often to return the blow with a kick. Take care never to open your thighs and legs, in order to give both spurs; for besides that the blow would not be at all stronger for being given in this manner, you would by this means lose the time in which you ought to give it, and the horse would rather be alarmed at the motion you make in order to give the blow, than punished by it when he felt it; and thence your action becoming irregular, could never produce a good effect.

The chambriere is used as a correction: it ought, however, to be used with discretion; we will suppose it to be in able hands, and forbear to say more about it. As for the switch, it is so seldom made use of to punish a horse, that I shall not speak of it till I come to treat of the *aids*.

By what has been said of corrections, it is apparent that the horseman works not only upon the understanding, but even upon his sense of feeling.

A horse has three senses, upon which we may work; hearing, feeling, and seeing. The touch is that sense by which we are enabled to make him very quick and deli-

delicate; and when he is once brought to understand the aids which operate upon this sense, he will be able to answer to all that you can put him to.

Though the senses of hearing and sight are good in themselves, they are yet apt to give a horse a habit of working by rote, and of himself, which is bad and dangerous.

The *aids* which are employed upon the touch, or feeling, are those of the legs, of the hand, and of the switch. Those which influence the sight proceed from the switch; those which affect the sight and hearing both, are derived from the switch and the horseman's tongue.

The switch ought to be neither long nor short; from three to four feet, or thereabouts, is a sufficient length. You can give your aids more gracefully with a short than a long one. In a manege, it is generally held on the contrary hand to which the horse is going, or else it is held up high at every change of hands; by holding the switch, the horseman learns to carry his hand with ease and grace, and to manage his horse without being encumbered by it. To *aid* with the switch, you must hold it in your hand in such a manner, that the point of it be turned towards the horse's croupe; this is the most convenient and easy manner: that of aiding with it, not over the shoulder, but over the bending of your arm, by removing your left-arm from your body, and keeping it a little bent, so as to make the end of the

switch fall upon the middle of the horse's back, is very difficult to execute.

Shaking the switch backward and forward, to animate the horse with the sound, is a graceful aid; but till a horse is accustomed to it, it is apt to drive him forward too much.

In case your horse is too light and nimble with his croupe, you must aid before only with the switch: if he bends or sinks his croupe, or tosses it about without kicking out, you must aid just at the setting on of the tail.

If you would have him make croupades, give him the switch a little above the hocks.

To aid with your tongue, you must turn it upward against the palate of the mouth; shut your teeth, and then remove it from your palate. The noise it makes is admirable to encourage a horse to quicken, and put him together; but you must not use it continually, for instead of animating your horse, it would serve only to lull him.

There are people who, when they work their horses, whistle and make use of their voices to them: these aids are ridiculous; we should leave these habits to grooms and coachmen, and know that cries and threats are useless and unbecoming. The sense of hearing can serve, at the most, only to confound and surprise a horse; and you will never give him exactness and sensibility by surprising him.

The same may be said of the sight; whatever strikes this sense operates likewise upon the memory, and this method seldom produces a good effect; for you ought to know how important it is to vary the order of your lessons, and the places where you give them, since it is certain that a horse who always works in the same place, works by rote, and attends no longer to the aids of the hand and heels.

It is the same with hot and angry horses, whose memory is so exact, and who are so ready to be disordered and put out of humour, that if the least thing comes in their way during their lessons, they no longer think of what they were about: the way of dealing with these horses is to work them with lunettes on their eyes; but it must be remembered, that this method would be dangerous with horses which are very impatient, so hot and averse to all subjection, and so sensible to the aids, as to grow desperate to such a degree as to break through all restraint, and run away headlong. It is, therefore, unsafe with these horses, because they could not be more blinded even with the lunettes, than they are when possessed with this madness, and which so blinds them that they no longer fear the most apparent dangers.

Having said thus much of the aids which operate upon the touch, hearing, and sight, we must now confine ourselves to discourse upon those which regard the touch only; for, as has been already said, these

these only are the aids by which a horse can be drest, since it is only by the hand and heel that he can be adjusted.

The horseman's legs, by being kept near the horse's sides, serve not only to embellish his seat, but, without keeping them in this posture, he never will be able to give his aids *justly*. To explain this: if the motion of my leg is made at a distance from the horse, it is rather a correction than an aid, and alarms and disorders the horse: on the contrary, if my leg is near the part that is most sensible, the horse may be aided, advertised of his fault, and even punished in much less time; and consequently, by this means, kept in a much better degree of obedience.

The legs furnish us with four sorts of aids; the inside of the knees, the calfs, pinching delicately with the spurs, and pressing strongly upon the stirrups. The essential article in dressing a horse, is to make him know the gradation of these several aids, which I will explain. The aids of the inside of the knees is given by closing and squeezing your knees in such a manner, that you feel them press and grasp your horse extremely. You aid with the calfs of the legs, by bending your knees so as to bring your calfs so close as to touch the horse with them.

The aid of pinching with the spurs is performed in the same manner, by bending your knees, and touching the hair of the horse with the spurs only, without piercing the skin.

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The last aid, which is only proper for very sensible and delicate horses, consists in stretching down your legs, and pressing them firm upon the stirrups.

The strongest aid is that of pinching with the *Spur*: the next in degree, is applying the calf of the leg; pressing with the knees is the third; and leaning upon the stirrup is the last and least: but if these aids are given injudiciously, they will have no effect. They must accompany and keep pace with the hand; for it is in the just correspondence between the heel and hand in which the truth and delicacy of the art consist. Without this agreement there is no riding, nor nothing can be done. It is the fountain of all justness; it constitutes and directs all the cadence, measure, and harmony of all the airs: it is the soul of delicacy, brilliancy, and truth, in riding; and as a person who plays on a musical instrument, adapts and suits his two hands equally to the instrument, so the man who works a horse ought to make his hands and legs agree exactly together. I say his hands and legs should accord and answer one to the other, with the strictest exactness, because the nicest and most subtle effects of the bridle proceed entirely from this agreement; and, however fine and nice a touch an horseman may be endued with, if the times of aiding with the legs are broken and imperfect, he never can have a good hand; because it is evident that a good hand is not only the offspring of a firm and good seat, but owing likewise to the proportions and harmony of all the aids together.

I understand by the harmony and agreement of the aids, the art of knowing how to seize the moment in which they are to be given, and of giving them equally and in proportion, as well as of measuring and comparing the action of the hands and legs together, by which both those parts being made to act together, and in one time, will create and call out, as it were, those cadences and equalities of time of which the finest airs are composed; measures and cadences which it is not possible to describe, but what every man, who calls himself a horseman, ought to comprehend, attend to, and feel.

If I want to make my horse go forward, I yield my hand to him, and at the same time close my legs; the hand ceasing to confine, and the legs driving his hinder-parts, the horse obeys.

When I have a mind to stop him, I hold him in, and approach my legs to his sides gently, in order to proportion my aids to what I ask of him to do; for I would not have it felt more than just to make him stop upon his haunches.

If I want to turn him to the left, I carry my hand to the left, and support him at the same time; that is to say, I approach my left-leg, my hand then guides the horse to the left, and my leg, which operates at the same time, helps him to turn; because, by driving his croupe to the right, his shoulder is enabled to turn with more ease.

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If I want to go to the right, I carry my hand to the right, and I support him with my right-hand; my leg determining his croupe to the left, facilitates the action of the shoulder, which my hand had turned to the right.

When I would make a change to the right, my left-rein directs the horse, and my left-leg at the same time confines the croupe, so that it cannot escape; but it must follow the shoulders. If I would change hands again to the left, my right-rein then guides the horse, and my right-leg goes just the same as my left-leg did in going to the right.

I undertake to work the shoulders and croupe at the same time; for this purpose I carry my hand *out*. The inner-rein acts, and the outward leg of the horse is pressed, either by this rein, or by my outward leg; so that the outward rein operates upon the shoulders, and the inner-rein, with my outward-leg, direct the croupe.

I put my horse to curvets: I aid him with my outward rein; and if he is not enough upon his haunches, my legs, accompanied with the inner-rein, aid me to put him more upon them: if he turns his croupe *out*, I aid and support him with my outward leg; if he flings it *in* too much, I confine him with my inner-leg.

I put him to make curvets sideways: my outward rein brings his outward shoulder *in*; because the outward shoulder being brought *in*, his croupe is

left at liberty: but, if I have occasion, I use my inner rein; and if his croupe is not sufficiently confined, I support it with my outward leg.

Again I put him to make curvets backwards; I use then my outward rein, and keep my hand near my body; at each cadence that the horse makes, I make him feel a *Time*, and mark *one*, and every time he comes to the ground I receive or catch him as it were in my hand; but these *Times* ought not to be distant above an inch or two, at the most; I then ease my legs to him, which, nevertheless, I approach insensibly every time he rises: thus, by making my hands and legs act together, I learn not only to work a horse with justness and precision, but even to dress him to all the airs, of which I shall speak more distinctly, and more at large.

As to the rest, be it remembered that it is not alone sufficient to know how to unite your aids, and to proportion them as well as the corrections to the motions, and the faults in the horse's air, which you would remedy: but whenever you are to make use of them, you must consider likewise if they are suitable, and adapted to the nature of the horse; for, otherwise, they will not only prove ineffectual, but be the occasion even of many disorders.

C H A P. X.

Of the Passage.

THE Passage is the Key which opens to us all the justness of the art of riding, and is the only means of adjusting and regulating horses in all sorts of airs; because, in this action, you may work them slowly, and teach them all the knowledge of the leg and hand, as it were insensibly, and without running any risque of disgusting them, so as to make them rebel.

There are many sorts of the passage. In that which is derived from the trot, the action of the horse's legs is the same as in the trot. The passage is only distinguished from the trot, which is the foundation of it, by the extreme union of the horse, and by his keeping his legs longer in the air, and lifting them both equally high, and being neither so quick nor violent as in the action of the trot.

In the passage which is founded on the walk, the action of the horse is the same as in the trot, and of consequence, the same as in the walk, with this difference, that the horse lifts his fore-feet a good deal higher than his hinder, that he marks a certain time or interval sufficiently long between the motion of each leg; his action being much more together, and shortened, more distinct and slow than the ordinary walk, and not

so extended as in the trot, in such a manner, that he is, as it were, kept together and supported under himself.

Lastly, There is another sort of passage to which the trot likewise gives birth, and in which the action is so quick, so diligent, and so supported, that the horse seems not to advance, but to work upon the same spot of ground.

The Spaniards call the horses who take this sort of *Passage*, *pissidores*. This sort of horses have not their action so high and strong as the other, it being too quick and sudden; but almost all horses which are inclined to this sort of passage, are generally endowed with a great share of gentleness and activity.

No horse should be put to passage till he has been well trotted out, is supple, and has acquired some knowledge of the *Union*. If he has not been well trotted, and by that means taught to forward readily his action when put to the passage, being shortened and retained, you would run the risque of his becoming *refractive* and *Ramingue*; and was he utterly unacquainted with the *Union*, the *Passage* requiring that he should be very much together, he would not be able to bear it; so that finding himself pressed and forced on one hand, and being incapable of obeying on the other, he would resist and defend himself.

There are some people who, observing a horse to have strength and agility, and naturally disposed to unite himself, endeavour to get from him the *times* of
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the passage. They succeed in their attempt, and immediately conclude that they can passage their horse whenever they will, and so press him to it before he has been sufficiently suppled and taught to go forward readily, and without retaining himself. Hence arise all the disorders into which horses plunge themselves; which, if they had been properly managed at first, would have been innocent of all vice.

Farther, you ought to study well the nature of every horse; you will discover of what temper he is, from the first moment you see him in his passage, and to what he is most inclined by nature. If he has any seeds of the *Ramingue* in him, his action will be *short* and *together*; but it will be retained and loitering, the horse craving the aids, and only advancing in proportion as the rider gives them, and drives him forward. If he is light and active, quick of feeling, and willing, his action will be free and diligent, and you will perceive that he takes a pleasure to work of himself, without expecting any *Aids*.

If he is of an hot and fiery nature, his action will be ready and sudden; but it will shew that he is angry and impatient of the subjection. If he wants an inclination and will, he will be unquiet; he will cross his legs, and his action will be perplexed. If he is fiery, and heavy at the same time, his action will be all upon the hand.

If, besides this, he has but a little strength, he will abandon himself entirely upon the appuy. Lastly, if he

he is cold and sluggish in his nature, his motion will be unactive and dead; and even when he is enlivened by good lessons, you will always be able to discover his temper, by seeing the *Aids* which the rider is obliged to give him from time to time, to hinder him from slackening or dropping the *Cadence* of his passage.

Having acquired a thorough knowledge of your horse's character, you should regulate all your lessons and proceedings conformable to it. If it hurts a horse who partakes of the *Ramingue*, to be *kept too much together*, unite him by little and little, and insensibly as it were, and quite contrary from putting him to a short and united passage all at once, extend and push him on forward; passing one while from the *Passage* of the walk to that of the trot, and so alternatively.

If your horse is hot and impatient, he will cross his steps, and not go equal; keep such a horse in a less degree of subjection, ease his rein, pacify him, and retain or hold him no more than is sufficient to make him more quiet. If with this he is heavy, put him to a walk somewhat shorter and slower than the *Passage*, and endeavour to put him upon his haunches insensibly, and by degrees. By this means you will be enabled by art to bring him to an *Action* by so much the more essential, as by this alone an horse is taught to know the hands and heels, as I have already observed, without ever being disordered or perplexed.

C H A P.

C H A P. XI.

Of working with the Head and Croupe to the Wall.

TH E lessons of the head and croupe to the wall are excellent to confirm a horse in obedience. In effect, when in this action, he is as it were balanced between the rider's legs; and by working the croupe along the wall, you are enabled not only to supple his shoulders, but likewise to teach him the aids of the legs.

For this purpose, after having well opened the corner, turn your hand immediately, and carry it *in*, in order to direct your horse by your outward rein, taking always care to support the croupe with your outward leg, directly over-against, and about two feet distant from the wall: bend your horse to the way he goes, and draw back the shoulder that is *in* with your inner-rein; because the outward leg being carried with more ease over the inner-leg, by means of the outward rein, the horse will cross and bring one leg over the other; the shoulders will go before the croupe; you will narrow him behind, and consequently put him upon his haunches.

You ought to be careful at the same time, and see that your horse never falsifies, or quits the line, either in advancing, or going backward.—If he presses forward,

ward, support him with your hand; if he hangs back, support him with your legs, always giving him the leg that serves to drive him on, stronger than the other which serves only to support him; that is, acting stronger with the leg that it *without*, than with that which is *within*.

The lesson of the head to the wall is very efficacious to correct a horse that forces the hand, or which leans heavily upon it, because it compels him to put himself together, and be light in the hand, with less aids of the bridle; but no horse that is *restive*, or *ramingue*, should be put to it, for all narrow and confined lessons serve only to confirm them in their natural vice.

Place your horse directly opposite the wall, at about two feet distance from it; make him go sideways, as I have already directed, in the article of *Croupe to the Wall*; but lest one foot should tread upon the other, and he should knock them together and hurt himself, in the beginning, in both lessons, you must not be too strict with him, but let his croupe be rather on the contrary side to his shoulders; since by this means he will look to the way he is going more easily, and be better able to raise the shoulder and leg, which is to cross over the other. By degrees you will gain his haunches, and he will grow supple before and behind, and at the same time become light in the hand. Never forget that your horse ought always to be bent to the way he goes; in order to do this readily, guide him firm with the outward

rein, for very often the stiffness of the neck or head is owing to nothing but the confined action of the outward shoulder, it being certain that the ease of working either of those parts depends entirely upon the other.

Your horse going thus sideways, carry your hand a little *out* from time to time; the inner-rein will by this means be shortened, and make the horse look *in*. The more it enlarges him *before*, by keeping his fore-leg that is *in* at a distance from the fore-leg that is *out*; which, consequently, bringing the hinder-leg near to the outward, confines his hinder-parts, and makes him bend his haunches, especially the outward, upon which he rests his weight, and keeps him in an equal balance.

Never put your horse to this lesson till he has been worked a long while upon large circles with his head *in*, or to the center, and his croupe *out*, otherwise you would run a risque of throwing your horse into great disorder.—The most part of defences proceed from the shoulders or haunches; that is to say, from the fore or hinder-parts; and thence the horse learns to resist the hand or the heel. It is the want of suppleness then that hinders the horse from executing what you put him to do; and how can it be expected that he should answer and obey, when he is extremely stiff in the shoulders, haunches, and ribs, especially if you, without reflecting that suppleness is the foundation of all, press and tease him, and put him to lessons beyond his power and capacity.

C H A P. XII.

Of Changes of the Hand, large and narrow, and of Voltes and Demivoltes.

A Change is that action whereby the horseman guides and causes his horse to go from the right-hand to the left, and from the left to the right, in order to work him equally to both hands; therefore, changing of the hands when you are to the right, is making your horse go to the left-hand; and when on the left, making him go to the right.

The changes are made either on one line or path, or on two, and are either large or narrow. Changing the hands upon one line, is that wherein the horse describes but one line with his feet.

Changing upon two lines, is when the haunches follow, and accompany the shoulders; and to make this change, the horse's feet must consequently describe two lines, one made by his fore-feet, the other with his hinder-feet.

Changing *large* is when the line, if the horse makes but one, or both lines, when he describes two, crosses the manege from corner to corner.

Changing *narrow*, is when these lines pass over but a part of it.

A Volte

A *Volte* is generally defined to be whatever forms a circle. Voltes of two lines or paths describe two, one with the horse's fore feet, the other with his hinder-feet.

If the circle then forms a *Volte*, by consequence half a circle forms what is called the half *Volte*. These *half Voltes*, and *quarters of Voltes*, are made upon two lines as well as the *Volte*. A *Demivolte* of two treads is nothing else then than two half circles; one drawn by the horse's fore-feet, the other by the hinder: it is the same with *quarters of voltes*.

An horse can be worked and put to all sorts of airs upon the *Voltes*, *half Voltes*, and *quarters of Voltes*. But as the rules necessary to be observed and followed, in making *Voltes* of two treads, and in changing of hands in the passage, are only general, I shall content myself with explaining them in this chapter, reserving to myself a power of pointing out the exceptions when I shall come to treat of the different airs, and the different maneges that are practised upon the voltes.

Three things equally essential, and equally difficult to attain, must concur to form the justness of a change; they are the manner of beginning it, of continuing, and closing it. We will suppose you in the manege; you walk your horse forward, you bend him properly, and you are come to the place where you intend to *change large*. For this purpose, make a *half stop*, and take care never to abandon the rein which is to bend your horse's neck; the other rein, that is the outward rein, is that

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which you must use to guide and direct him ; but you must proportion the stress you make upon one with the other. As it is the outward-rein which determines your horse the way he is to go, make that operate: its effect will be to bring the *outward* shoulder *in*; if then it brings the *outward* shoulder *in*, it guides and determines the horse to the side to which you are going, confines and fixes the croupe at the same time. This is not all, at the same instant that your hand operates, support your horse with your outward-leg. Your hand having determined the shoulder, and fixed the croupe, your leg must help to secure it ; for without the aid of the leg, the croupe would be unconfined, would be lost, and the horse would work only upon one line. You see then how requisite it is for the horseman to be exact, active, and to give his aids with the greatest delicacy, in order to begin his change with justness ; because it is necessary that the time of giving the hand and leg should be so close one to the other, as not to be perceived or distinguished.

I have already said, that your hand should never abandon the rein with which you bend your horse: this is the reason. — Every horse, when he makes a change, ought to look forwards the way he is going: this attitude, this turn of the neck, enables him to perform his work better, and makes him appear graceful in it ; therefore, if he is turned or bent, before he begins to change, why should you abandon the rein that serves to bend him? Since, in this case, you would be under
a double

a double difficulty, in wanting, on one hand the point of the appuy, which ought to be found in the rein which serves to bend him, and the point of appuy which ought to result from the working of the other rein, which is to determine him.

The outward rein operates to bring *in* the outward shoulder: your outward leg accompanies the action of your hand; then is your change begun.

The outward shoulder and leg never could have been brought *in*, without passing over or crossing the inner-leg and shoulder: this is the action which the outward leg should constantly perform through the whole change. In order to arrive at a just execution of this, you should be able to feel which of the feet are off the ground, and which are upon it. If the inner-leg is in the air, and the horse is ready to put it to the ground, raise your hand, carry it *in* insensibly, and your horse will be obliged to advance his outward leg and shoulder, and must, by this means, cross them over the inner-leg and shoulder whether he will or not.

It is not sufficient for the horse to cross his legs only one over the other, he must go forward likewise at the same time; because in making the *Change large*, his feet should describe two diagonal lines. It is of importance, therefore, that the same attention be had to the inner as to the outward leg; for it is by the means of the legs only that he can advance. It is true that you should endeavour to make him go forward, by putting back
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your body, and yielding your hand ; but if he will not obey these aids, you must make use of the calves of your legs, aiding more strongly with your left-leg when you are going to the right-hand, and more strongly with your right-leg, when you are going to the left.

Besides, it is necessary to have an equal attention to both legs, because the horse could never work with justness, if he were not balanced equally between the rider's legs ; and it is from this exact obedience only, that he is enabled to make the changes with precision ; because without a knowledge of the hand and heel, it is impossible he should obey the motions of his rider.

In order to close the change justly, the horses four legs should arrive at the same time upon a straight line ; so that a change justly executed, and in the same *Cadence* or *Time*, is such as is not only begun, but finished likewise, and closed in such a proportion, that the croupe always accompanies and keeps pace with the shoulders throughout.

In order to finish it in this manner, you must observe the following rules.

The greater number of horses, instead of finishing their changes with exactness, are apt to lean on one side, to make their croupe go before their shoulders, and to throw themselves with impatience, in order to get upon one path again ; the method of correcting them for these irregularities, is to make a demivolte of two lines in the same place where they were to have closed their

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Change; for example, if in changing to the right, they are too eager to come upon the straight line, without having properly finished the change, demand of them a *demivolté* to the left, which you will make them round equally with their shoulders and haunches.

An essential point, which nevertheless, is little regarded, is the making your horse resume his line, or go off again to the other hand, when he has made his change. To make him do this, you must carry your hand on the side to which you have closed your change, and carry it insensibly as it were ; after which you will be able, with great ease, to bend your horse to the inside. I must farther explain the necessity of this action.

It is evident that an horse in the passage neither can, nor ought, if he could, move the two feet on the same side together. In beginning and finishing the *Change*, the outward leg and shoulder press and pass over the inner-leg and shoulder ; he is, consequently, supported in this action by the outward haunch, for the inner-foot behind was off the ground : now if at the closing of the change, and in the instant that he is again upon one line ; as for example, if in closing his change to the right, the horse is supported in his action by the left-haunch, how is it possible that he can be bent to the left ? To attempt this, would be to make him move two legs on the same side, which would be undertaking a thing impossible to be done. Being, therefore, arrived upon one line, carry your hand to the wall ; this will make your horse change his leg ; he will be
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supported in his action by the right-haunch, and will be able to bend himself with great facility.

In order to make the volte true and perfect, he ought to be just with respect to his head and neck, and to have the action of his shoulders and haunches quite equal. When I say that a horse should have his shoulders and haunches equal, I would not be understood to mean that his fore-feet should not cover more ground than his hinder; on the contrary, I know it is a rule, never to be departed from, that his shoulders should precede half of the haunches; but I insist that the haunches should go along with, and follow exactly, the motion of the shoulders, for it is from their agreement, and from the harmony between the hind-legs and the fore, upon which the truth of the volte depends. The four legs of a horse may be compared to the four strings of an instrument. If these four cords do not correspond, it is impossible there should be any music: it is the same with a horse, if the motions of his haunches and fore-legs are faulty, or do not act together, and assist each other; and if he has not acquired a habit and ease to perform what he ought to do, the most expert and dexterous horseman will never be able to acquit himself as he ought, nor execute any air justly, and with pleasure, be it either on the voltes, or straight forward.

Whenever you put your horse to the passage upon the voltes, he ought to make the same number of steps or *times* with his hinder as with his fore-feet; if the
space

space of ground upon which he works is narrow and confined, his steps should be shorter.

I will suppose that he describes a large circle with his fore-feet, the action of his outward shoulder ought consequently to be free, and the shoulder much advanced, in order to make the outward leg pass over, and cross at every step of the inner-leg, that he may more easily embrace his volte, without quitting the line of the circle, and without disordering his hinder-legs, which ought likewise to be subject to the same laws as the fore-legs, and cross the outward-leg over the inner, but not quite so much as the fore-legs ; because they have less ground to go over, and should only keep the proportion.

In working upon voltes of two lines, the horse should make as many steps with his hinder as with his fore-feet ; because every horse whose haunches go before the shoulders, and who cut and shorten the exact line of the volte, are apt to keep their hinder-feet in one place, and make at the same time one or two steps with their fore-feet ; and by this means falsify and avoid filling up the circle in the proportion they begun it : the same fault is to be found with horses which *bang back* at the end of a change, and throwing out their croupe, arrive at the wall with their shoulders, and consequently fail to close their change justly.

Farther, in working upon this lesson, it is indispensibly necessary that at every step the horse takes, he should make his outward-leg cross and come over the inner ; because this will prevent a horse that is too quick of

feeling, or one that is *Ramingue*, from becoming *entier*, or to bend himself, or lean in his volte, vices that are occasioned from having the haunches or hinder-legs too much constrained.

There are horses likewise which have their croupe so light and uncertain, that from the moment they have begun the volte, they lean and widen their hinder-legs, and throw them out of the volte. To remedy this, aid with the outward-leg, carrying your bridle-hand to the same side, and not *in*; because it is by the means of the *outward-leg* and *inner-rein*, that you will be enabled to adjust and bring *in* the croupe upon the line which it ought to keep.

If it happens that the horse does not keep up to the line of his volte, or throws his croupe *out*, press him forward, letting him go strait two or three steps, keeping him firm in the hand, and in a slow and just *time*; and use the aids which I have just now directed.—This lesson is equally useful, in case your horse is naturally inclined to carry his haunches too much *in*, and where he is *Ramingue*, or in danger of becoming so; but then the aids must be given on the side to which he leans and presses, in order to widen his hinder-parts, and to push the croupe *out*.

Above all, you should remember, that whatever tends to bend or turn the head on one side, will always drive the croupe on the other. When the horse's croupe does not follow his shoulder equally, this fault may proceed either from a disobedience to the hand, or from his not answering the heels as he ought. If you would reme-

dy this, keep him low before ; that is to say, keep your bridle-hand very low; and while you make him advance upon two *Treads*, aid him firmly with the calves of the legs, for as the outward-leg will confine and keep his croupe *in*, the inner-leg operating with the outward, will make him go forward.

If you find that your horse disobeys the heel, and throws his croupe *out* in spite of that aid; in this case make use of your inner-rein, carrying your hand out with your nails turned upwards. This will infallibly operate upon the croupe, and restrain it. Use the same remedy, if in the passage your horse carries his head *out* of the volte, and you will bring it in; but you must remember, in both cases, to replace your hand immediately after having carried it out, in order to make the outward-rein work, which will facilitate and enable the outward-legs to cross over the inner. If the horse breaks the line, and flings his croupe upon your right-heel, work him to that side with your left: if he would go sideways to the left, make him go to the right: if he flings his croupe *out*, put it quietly *in*; in short, if all at once he brings it in, put it quietly *out*, and, in a word, teach him by the practice of good lessons to acquire a facility and habit of executing whatever you demand of him.

The consequence of all the different rules and principles which I have laid down, and which may be applied equally to the changes *large* and *narrow*, to the changes upon *the Voltes*, and *half Voltes*; the consequence

of these instructions, I say, will be, if practised judiciously, a most implicit and exact obedience on the part of the horse, which from that moment will resign his own will and inclination, and make it subservient to that of his rider, which he must teach him to know, by making him acquainted with the hand and heel.

C H A P. XIII.

Of the Aids of the Body.

THE perfection of all the aids consists, as I have already proved, in their mutual harmony and correspondence; for without this agreement, they must be always ineffectual, because the horse can never work with exactness and delicacy, and keep the proportion and measure, which is inseparable to all aids, when justly and beautifully executed.

This maxim being laid down, we shall undertake to demonstrate that the *Aids of the Body* contribute, and are even capable of themselves, from the principles of geometry, to bring us to the union of the aids of the hand and leg; and if so, we shall be obliged to own the conclusion, that they are to be preferred to all the rest.

The justness of the aids of the body depend upon the *Seat* of the horseman.

Till he is arrived at the point of being able to sit down close and firm in his saddle, so as to be immovable

able in it, it would be in vain to expect he should be able to manege an horſe; becauſe, beſides that, he would be incapable of feeling his motions, he would not be poſſeſſed of that equilibre and firmneſs of ſeat which is the characteriſtic of a horſeman. I would define the equilibre to be when the horſeman ſits upon his twiſt directly down and cloſe upon the ſaddle, and ſo firm that nothing can looſen or diſturb his ſeat; and by firmneſs, I expreſs that graſp or hold with which he keeps himſelf on the horſe, without employing any ſtrength, but truſting entirely to his balance to humour and accompany all the motions of the horſe.

Nothing but exerciſe and practice can give this equilibre, and conſequently this *Hold* upon the horſe. In the beginning, the fear which almoſt every ſcholar feels, and the constraint which all his limbs are under; make him apt to preſs the ſaddle very cloſe with his thighs and knees; as he imagines he ſhall by this method acquire a firmer ſeat; but the very efforts that he makes to reſiſt the motions of the horſe, ſtiffen his body, and liſt him out of the ſaddle; ſo that any rude motion, or unexpected ſhock, would be likely to unhorſe him, for from the moment that he ceases to ſit down, and quite cloſe to the ſaddle, every ſudden jerk and motion of the horſe attacking him under his twiſt, muſt ſhove him out of the ſaddle.

We will ſuppoſe then a perſon, the poſition of whoſe body is juſt and regular, and who, by being able to ſit down perpendicular, and full in his ſaddle, can feel and unite

unite himself to his horse so as to accompany all his motions ; let us see then how this person, from the motions of his own body, will be able to accord and unite the aids or times of the hand and legs.

In order to make your horse take, or go into the corner of the manege, you must begin by opening it. To open a corner, is to turn the shoulder before you come to it, in order to make it cover the ground, and then the croupe, which is turned in, will not follow the line of the shoulders till they are turned and brought upon a straight line, in order to come out of the corner. In order to turn the shoulder to open the corner, you must carry your hand to the right or left, according to the hand to which you are to go ; and to throw *in* the croupe, you must support it with the leg on that side to which you carry your hand.

To make the shoulders turn, and come out of the corner, you must carry your hand on the side opposite to that to which you turned it, in order to go into the corner ; and that the croupe may pass over the same ground as the shoulders, you must support with the leg on the contrary side to that with which you aided, in order to bring the haunches in : the horse never can perform any of these actions without an entire agreement of all these aids, and one single motion of the body will be sufficient to unite them all with the utmost exactness. In effect, instead of carrying your hand *out*, and seconding that aid with the leg, turn your body, but imperceptibly, towards the corner, just

as if you intended to go into it yourself; your body then turning to the right or left, your hand, which is one of its appurtenances, must necessarily turn likewise, and the leg of the side on which you turn will infallibly press against the horse and aid him. If you would come out of the corner, turn your body again, your hand will follow it, and your other leg approaching the horse, will put his croupe into the corner, in such a manner, that it will follow the shoulders, and be upon the same line. It is by these means that you will be enabled to *time* the aids of the hand and legs with greater exactness than you could do, were you not to move your body; for how dextrous and ready soever you may be, yet when you only use your hand and legs, without letting their aids proceed from, and be guided by, your body, they can never operate so effectually, and their action is infinitely less smooth, and not so measured and proportioned, as when it proceeds only from the motion of the body.

The same motion of the body is likewise necessary in turning entirely to the right or left, or to make your horse go sideways on one line, or in making the changes.

If, when you make a change, you perceive the croupe to be too much *in*, by turning your body in, you will drive it *out*; and the hand following the body, determines the shoulder by means of the outward-rein, which is shortened: if the croupe is too much *out*, turn your body *out*, and this posture, carrying the hand *out*,
shortens

shortens the inner-rein, and confines the croupe from acting in concert with the outward-leg, which works and approaches the side of the horse. This aid is by so much better, because, if executed with delicacy, it is imperceptible, and never alarms the horse: I say, if executed as it ought to be, for we are not talking here of turning the shoulder, and so falsifying the posture, in order to make the hand and leg work together, it is necessary that the motion should proceed from the horseman's hip, which, in turning, carries with it the rest of the body insensibly; without this, very far from being assisted by the balance of your body in the saddle, you would lose it entirely, and, together with it, the gracefulness of your seat; and, your balance being gone, how can you expect to find any justness in the motions of your horse, since all the justness and beauty of his motions must depend upon the exactness of your own?

The secret aids of the body are such then as serve to prevent, and which accompany all the motions of the horse. If you would make him go backward, throw back your own body, your hand will go with it, and you will make the horse obey by a single turn of the wrist. Would you have him go forward? For this purpose put your body back, but in a less degree; do not press the horse's fore-parts with your weight, because by leaning a little back, you will be able to approach your legs to his sides with greater ease. If your horse rises up, bend your body forward: if he
kicks,

kicks, leaps, or yerks out behind, throw your body back: if he gallops when he should not, oppose all his motions, and, for this purpose, push your waist forward towards the pommel of the saddle, making a bend or hollow at the same time in your loins; in short, do you work your horse upon great circles, with the head *in* and croupe *out*? Let your body then be a part of the circle, because this posture bringing your hand *in*, you bring *in* the horse's outward shoulder, over which the inner-shoulder crosses circularly; and your inner-leg being likewise, by this method, near your horse's side, you leave his croupe at liberty. I call it becoming a part of the circle yourself, when you incline your body a little, the balance of your body towards the center, and this, proceeds entirely from the outward-hip, and the turning it *in*.

The aids of the body then are these which conduce to make the horse work with greater pleasure, and consequently perform his business with more grace: if then they are such, as to be capable alone of constituting the justness of the airs; if they unite and make the hand and legs work in concert; if they are so fine and subtle as to be imperceptible, and occasion no visible motion in the rider, but the horse seems to work of himself; if they comprize, at the same time, the most established and certain principles of the art; if the body of the horseman, which is capable of employing them, is of consequence firm without constraint or stiffness, and supple without being weak or loose; if these are

the fruits which we derive from them, we must fairly own that this is the shortest, the most certain and plainest method we can follow, in order to form a horseman.

C H A P. XIV.

Of the Gallop.

THE trot is the foundation of the gallop; the proof of its being so is very clear and natural. — The action of the trot is cross-wise; that of the gallop is from an equal motion of the fore and hinder-leg: now if you trot out your horse briskly, and beyond his pitch, he will be compelled, when his fore-foot is off the ground, to put his hinder-foot down so quick, that it will follow the fore-foot of the same side; and it is this which forms a true gallop: the trot then is, beyond dispute, the foundation of the gallop.

As the perfection of the trot consists in the suppleness of the joints and limbs, that of the gallop depends upon the lightness and activity of the shoulders, and a good appuy; and the vigour and resolution of the career must proceed from the natural spirit and courage of the horse.

It should be a rule never to make a horse gallop, till he presents and offers to do it of himself.

Trotting him out boldly and freely, and keeping him in the hand so as to raise and support his fore-parts, will

will assist him greatly; for when the limbs are become supple and ready, and he is so far advanced as to be able to unite and put himself together without difficulty, he will then go off readily in his gallop; whereas, if on the contrary, he should pull, or be heavy, the gallop would only make him abandon himself upon the hand, and fling him entirely upon his shoulders.

To put an horse in the beginning of his lessons from the walk to the gallop, and to work him in it upon circles, is demanding of him too great a degree of obedience. In the first place, it is very sure that the horse can unite himself with greater ease in going straight forward than in turning; and, in the next place, the walk being a slow and distinct pace, and the gallop being quick and violent, it is much better to begin with the trot, which is a quick action, than with the walk, which is slow and calm, however raised and supported its action may be.

Two things are requisite to form the gallop, viz. it ought to be *just*, and it ought to be *even* or *equal*. I call that gallop *just* in which the horse leads with the right-leg before, and I call that the right-leg which is foremost, and which the horse puts out beyond the other; for instance, a horse gallops and supports himself in his gallop upon the outward fore-foot, the right fore-foot clears the way, and the horse consequently gallops with the right-foot, and the gallop is *just*, because he puts forward and leads with his right-foot.

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This motion of the right-foot is indispensibly necessary; for if the horse were to put his left fore-foot first, his gallop would be *false*; so that it is to be understood, that whenever you put an horse to the gallop, he should always go off with his right fore-foot, and keep it foremost, or he can never be said to gallop just and true.

I understand by an *even* or *equal* gallop, that in which the hind-parts follow and accompany the fore-parts; as for example, if a horse gallops or leads with his right-leg, the hind right-leg then ought to follow; for if the left leg behind were to follow the right fore-leg, the horse would then be *disunited*: the justness then of the gallop depends upon the action of the fore, as the union or evenness of it does on the hinder-feet.

This general rule, which fixes the justness of the gallop; that is to say, this principle which obliges the horse to lead with the right fore-foot when he gallops, strict as it is, sometimes parts with its privileges; in deference to the laws of the manege. The design of this school is to make equally supple and active all the limbs of a horse. It is not requisite then that the horse should lead always with the same leg; because it is absolutely necessary that he should be equally ready and supple with both his shoulders, in order to work properly upon the different airs. It seems but reasonable, that this rule should be observed likewise out of the manege; and therefore it has of late obtained, that
hunting;

Hunting horses should lead indifferently with both legs; because it has been found, on trial, that by strictly adhering to the rule of never suffering an horse to gallop but with his right fore-leg, he has been quite ruined and worn out on one side, when he was quite fresh and sound on the other.

Be that as it will, it is not less certain that, in the manege, an horse may gallop *false* either in going strait forward, or in going round, or upon a circle; for instance, if he is going straight, and to the right-hand, and sets off with the left fore-foot, he then is *false*; just as he would be if in going to the left he should lead with his *right* fore-foot.

The motions of an horse, when disunited, are so disordered and perplexed, that he runs a risque of falling; because his action then is the action of the trot, and quite opposite to the nature of the gallop. It is true that, for the rider's sake, he had better be *false*.

If an horse in full gallop changes his legs from one side to the other alternately, this action of the amble, in the midst of his course, is so different from the action of the gallop, that it occasions the horse to go from the trot to the amble, and from the amble to the trot.

When an horse gallops straight forward, however short and confined his gallop is, his hind-feet always go beyond his fore-feet, even the foot that leads, as well as the other. To explain this: if the inner fore-foot leads, the inner hind-foot ought to follow; so that the two inner-feet, both that which leads, and that which follows,

follows, are pressed, while the other two are at liberty. The horse sets off: the outward fore-foot is on the ground, and at liberty; this makes one *Time*; immediately the inner fore-foot, which leads, and is pressed, marks a second; here are two *Times*: then the outward hind-foot, which was on the ground, and at liberty, marks the third *Time*; and, lastly, the inner hind-foot, which leads, and is pressed, comes to the ground and marks the fourth; so that when an horse goes straight forward, and gallops just, he performs it in four distinct *Times*, *one, two, three, four*.

It is very difficult to feel exactly, and perceive all these times of the gallop; but yet, by observation and practice, it may be done. The *Time* of an horse, which covers and embraces a good deal of ground, is much more easy to work than his which covers but little. The action of the first is quick and short; and that of the other long, slow, and distinct; but whether the natural *Motions* and *Beats* of the horse are slow or quick, the horseman absolutely ought to know them, in order to humour and work conformable to them; for should he endeavour to lengthen and prolong the action of the first, in hopes of making him go forward more readily, and make him to shorten and confine the action of the other, in order to *put him more together*, the action of both would, in this case, not only be forced and disagreeable, but the horses would resist and defend themselves; because art is intended only to assist and correct, and not to change nature.

In

In working your horse upon circles, it is the outward rein that you must use to guide and make him go forward; for this purpose, turn your hand *in* from time to time, and aid with your outward leg.—If the croupe should be turned too much *out*, you must carry your hand to the outside of the horse's neck, and you will confine it, and keep it from quitting its line.

I would be understood of circles, of *two Lines* or *Treads*, where the haunches are to be attended to.—Before you put your horse to this, he should be galloped upon a plain, or circles of *one* line only.

In this lesson, in order to supple your horse, make use of your inner-rein to pull his head towards the center, and aid with the leg of the same side, to push his croupe out of the *Volte*; by this means you bend the ribs of the horse. The hind-feet certainly describe a much large circle than his fore-feet; indeed they make a second line; but when a horse is said to gallop only upon a circle of *one* line or tread, he always, and of necessity, makes two; because, were the hind-feet to make the same line as the fore-feet, the lesson would be of no use, and the horse would never be made supple, for he only becomes supple in proportion as the circle made with his hind-feet is greater than that described by his fore-feet.

When your horse is so far advanced as to be able to gallop lightly and readily upon this sort of circle, begin then to make frequent stops with him. To make them

them well in the gallop, with his head *in* and croupe *out*, the rider must use his outward-leg, to bring *in* the outward-leg of the horse, otherwise he would never be able to stop upon his haunches; because the outward haunch is always out of the volte.

To make a stop in a gallop strait forwards, you should carefully put your horse *together*, without altering or disturbing the appuy, and throw your body back a little, in order to accompany the action, and to relieve the horse's shoulders. You should seize the time of making the stop, keeping your hand and body quite still, exactly when you feel the horse put his fore-feet to the ground, in order that by raising them immediately by the next motion that he would make, he may be upon his haunches. If, on the contrary, you were to begin to make the stop while the shoulders of the horse were advanced, or in the air, you would run the risque of hardening his mouth, and must throw him upon his shoulders, and even upon the hand, and occasion him to make some wrong motions with his head, being thus surpris'd at the time when his shoulders and feet are coming to the ground.

There are some horses who retain themselves, and do not put out their strength sufficiently; these should be galloped briskly, and then slowly again, remembering to gallop them sometimes fast and sometimes slow, as you judge necessary. Let them even go a little way at full speed: make a half stop, by putting back your
body,

body, and bring them again to a slow gallop ; by these means they will most certainly be compelled to obey the hand and heel.

In the slow gallop, as well as in the trot, it is necessary sometimes to close your heels to the horse's sides ; this is called *pinching* : but you must pinch him in such a manner as not to make him abandon himself upon the hand, and take care that he be upon his haunches, and not upon his shoulders ; and therefore whenever you pinch him, keep him in the hand.

To put him well together, and make him bring his hinder-legs under him, close your legs upon him, putting them very much back : this will oblige him to slide his legs under him ; at the same instant, raise your hand a little to support him before, and yield it again immediately. Support him thus, and give him the rein again from time to time, till you find that he begins to play and bend his haunches, and that he gallops leaning and sitting down as it were upon them ; press him with the calfs of the legs, and you will make him quick and sensible to the touch.

If your horse has too fine a mouth, gallop him upon sloping ground ; this will oblige him to lean a little upon the hand, the better to put himself upon his haunches ; and the fear that he will be under of hurting his bars, will prevent his resisting the operation of the bit. If the galloping upon a sloping ground affures, and fixes a mouth that is weak and fickle, employ the same ground in making your horse ascend it,

in case he is heavy in the hand ; and if his appuy be too strong, it will lighten him.

There are some horsemen who mark each motion of the horse in his gallop, by moving their body and head ; they ought, however, without stiffness or constraint, to consent and yield to all his motions, yet with a smoothness and pliancy, so as not to be perceived ; for all great or rude motions always disturb the horse. To do this, you must advance or present your breast, and stretch yourself firm in your stirrups ; this is the only way to fix and unite yourself entirely to the animal who carries you.

The property of the gallop is, as may be gathered from all that has been said of it, to give the horse a good appuy. In reality, in this action, he lifts at every time both his shoulders and legs together, in such a manner, that in making this motion his fore-part is without a support, till his fore-feet come to the ground ; so that the rider by supporting, or bearing him gently in the hand as he comes down, can by consequence give an appuy to a mouth that has none.

You must take care that by retaining your horse too much in his gallop, you do not make him become *Ramingue*, and weaken the mouth that is light and unsteady, as the full or extended gallop is capable on the other hand to harden an appuy which was strong and, *full in the Hand before.*

The gallop does not only assure and make steady a weak and delicate mouth, but it also supples an horse,
and

and makes him ready and active in his limbs. It fixes the memory and attention of horses likewise which, from too much heat and impetuosity in their tempers, never attend to the aids of the rider, nor the times of their setting off: it teaches those who retain themselves, to go forward, and to set off readily, and with spirit; and lastly, takes off all the superfluous vigour of such horses which, from too much gaiety, avail themselves of their strength and courage to resist their riders.—Take care, however, to proportion this lesson to the nature, to the strength, and the inclination of the animal; and remember that a violent and precipitate gallop will hurt an impatient and hot horse as much as it will be proper and useful to one who retains himself, and is jadish and lazy.

C H A P. XV.

Of Passades.

THE Passades are the truest proofs an horse can give of his goodness. By his going off, you judge of his swiftness; by his stop, you discover the goodness or imperfection of his mouth; and by the readiness with which he turns, you are enabled to decide upon his address and grace: in short, by making him go off a second time, you discover his temper and vigour; when your horse is light and active before, is

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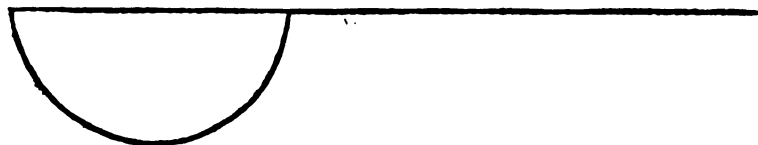
firm upon his haunches, and has them supple and freely, so as to be able to accompany the shoulders, is obedient and ready to both hands, and to the stop, he is then fit to be worked upon passades.

Passade.



Walk him along the side of the wall in a steady, even pace, supporting and keeping him light in the hand, in order to shew him the length of the passade, and the roundness of the *Volte*, or *demi-volte*, which he is to make at the end of each line. Stop at the end, and when he has finished the last time of the stop, raise him, and let him make two or three pesades. After this, make a demi-volte of two lines in the walk, and while he is turning, and the moment you have closed it, demand again of him two or three pesades, and then let him walk on, in order to make as many to the other hand.

Passade to the left.



You must take care to confirm him well in this lesson: from the walk, you will put him to the trot upon a straight line; from the trot to a slow gallop, and
from

from that to a swifter ; being thus led on by degrees, and step by step, he will be able to furnish all sorts of passades, and to make the demivolte in any air that you have taught him.

You should never put your horse to make a *Volte* or *Demivolte*, at the time that he is disunited, pulls, or is heavy in the hand, or is upon his shoulders ; on the contrary, you should stop him at once, and make him go backward, till you perceive that he is regulated, united, upon his haunches, light *before*, and has taken a good and just appuy.

A perfect passade is made in this manner : your horse standing strait and true upon all his feet, you go off with him at once, you stop him upon his haunches, and in the same *Time* or *Cadence* in which he made his stop, being exactly obedient to the hand and heels, he ought to make the demivolte, balancing himself upon his haunches, and so waiting till you give him the aid to set off again.—It is requisite then that the least motion or hint of the rider should be an absolute command to the horse. If you would have him go off at full speed, yield your hand, and close the calves of your legs upon him ; if he do not answer to this aid, give him the spurs, but you must give them so as not to remove them from the place where they were, and without opening or advancing your legs before you strike.

The *high* passades are those which an horse makes when, being at the end of his line, he makes his demivolte

volte in any air he has been taught, either in the *Mezair*, or in *Curvets*, which is very beautiful. Therefore, in high passades, let your horse go off at full speed; let your stop be followed by three curvets; let the demivolte consist of the same number, and demand of him three more before he sets off again. It is usual to make nine curvets when you work an horse alone, and by himself.

The *furious* or violent passades are when an horse gallops at his utmost speed strait forward, and makes his *half stop*, bending and playing his haunches two or three times before he begins his demivolte, which is made upon one line in three *Times*; for at the third *Time* he should finish the demivolte, and be straight upon the line of the passade, in order to go off again and continue it.

This sort of passades was heretofore used in private combats; and although it may appear that the time that is employed in making the half stop is lost, and only hinders you from gaining the croupe of the enemy; yet the half stop is indispensibly necessary, for unless the horse balanced himself upon his haunches, and they bent and played under him, he could never make his demivolte without being in danger of falling.

C H A P. XVI.

Of Pesades.

THE Pesade takes its name from the motion of the horse, which, in this action, leans and lays all the weight of his body upon his haunches. To be perfect, the hinder-feet, which support the whole, ought to be fixed and immoveable, and the fore-part of the horse more or less raised according as the creature will allow; but the fore-legs, from the knee to the feet, must always be extremely bent, and brought under him.

The property of the pesade is to dispose and prepare an horse for all sorts of maneges, for it is the foundation of all the *Airs*; great caution, however, must be had not to teach your horse to rise up, or stand upon his haunches, which is making a pesade, if he is not quite exact and obedient to the hand and heel; for in this case you would throw him into great disorder, would spoil his mouth, and falsify the appuy, would teach him to make *Points*, as they are called, and even make him become restive, inasmuch, as the generality of horses only rise up to resist their rider, and because they will neither go forward nor turn.

Your horse then being so far advanced, as to be fit to be tried and exercised in the pesade, work him upon

the walk, the trot, and gallop: stop him in the hand, keep him firm and moderately together; aid with the tongue, the switch, and your legs: the moment you perceive he comprehends what it is you would have him do, though never so little, encourage and caress him. If, in the beginning of this lesson, you were to use force or rigour, he would consider the strictness of your hand, and the aids of the legs, as a punishment; and it would discourage him. It is, therefore, proper to work him gently, and by degrees; therefore, whenever he makes an attempt to rise, caress him, make him go forwards, try to make him rise a second time, either more or less, and use him by degrees to rise higher and higher; you will find that he will soon be able to make his pesades perfect, and to make three or four, or even more, with ease and readiness. Sluggish and heavy horses require, in the beginning, stronger and sharper aids.

There are other horses which are apt to rise of themselves, without being required to do so; drive them forward, in order to prevent them. Some, in making the pesade, do not bend and gather up their fore-legs, but stretch them out, paw, and cross them one over the other in the air, resembling the action of a person's hands who plays upon the spinnet; to these horses you must apply the switch, striking them briskly upon the shoulders or knees.—There are others which, in the instant that you endeavour to make them rise, availing themselves of the power which they have from

being *put together*, in order to perform this action, throw themselves forward in hopes of freeing themselves from all subjection: the only way to correct such vices, is to make the horse go backward the same length of ground that he forced and broke through.

There is another kind of horses which, to avoid being *put together*, in order to make a *pesade*, as well as to resist the rider, will fling their croupe *in* and *out*, sometimes to one side, sometimes to the other; in this case, if you perceive that your horse is apt to fling his croupe more to the left than to the right, you must put him to the wall, the wall being on the left-hand, and there support and confine him with your right-leg, and even *pinch* him, if there be occasion; taking care to carry your hand to the right, but imperceptibly, and no more than what will just serve to shorten the left rein.

If he throws himself to the right, you must put him so as to have the wall on the right; you must support and *pinch* him with your left-leg, and shorten your right-rein, by carrying your hand to the left. I must, however, repeat it over and over, that in a lesson of this kind, in which an horse may find out methods and inventions to resist and defend himself, I say, in giving such lessons, the rider ought to be master of the surest judgment, and most consummate prudence.

Moreover, you should take care not to fall into the mistake of those who imagine that the higher an horse rises, the more he is upon his haunches. In the *pesade*, the *croupe* is pushed back, and the horse bends his haunches ; but if he rises too high, he no longer sits upon his haunches ; for from that moment he becomes stiff, and stands strait upon his hocks ; and instead of throwing his *croupe* back, he draws it towards him.

This sort of *pesades*, in which the horse rises too high, and stiffens his hock, are called *Goat-Pesades*, as they resemble the action of that animal.

The aids that are to be given in *pesades*, are derived from those used to make an horse go backward. Place your hand as if you intended to make your horse go backward, but close your legs at the same time, and he will rise : for this reason, nothing is more absurd than the method which some horsemen teach their scholars, who oblige them, in order to make their horses rise, to use only the switch ; they must certainly not know that the hand confining the fore-part, and the rider's legs driving the hinder-parts forward, the horse is compelled, whether he will or not, to raise his shoulders from the ground, and to throw all the weight of his body upon his haunches.

C H A P. XVII.

Of the Mezair.

THE gallop is the foundation of the *Terre-a-Terre*, for in these two motions, the principle of the action is the same, since the terre-a-terre is only a shortened gallop, with the croupe *in*, and the haunches following in a close and quick time.

The Mezair is higher than the action of terre-a-terre, and lower than that of curvets : we may therefore conclude that the terre-a-terre is the foundation of the mezair, as well as of curvets. In the terre-a-terre the horse should be more *together* than in the gallop, that he may mark his *Time* or *Cadence* more distinctly ; although in a true terre-a-terre there is no times to be marked, for it is rather a gliding of the haunches, which comes from the natural springs in the limbs of the horse.

I have said that the terre-a-terre is the foundation of the mezair ; in effect, the higher you raise the foreparts of the horse, the slower and more distinct his actions will be ; and by making him beat and mark the *Time* with his hinder-feet, instead of gliding them along as in the terre-a-terre, you put him to the mezair, or *half Curvets*.

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When an horse works terre-a-terre, he always ought, the same as in the gallop, to lead with the legs that are within the *Volte*; his two fore-feet being in the air, and the moment that they are coming down, his two hind-feet following.

The action of the gallop is always *one, two, three and four*: the terre-a-terre is performed upon *two lines*, and in *two times*. The action is like that of *Curvets*, except that it is more under the horse; that is, he bends his haunches more and moves them quicker and closer than in the *Curvets*.

To work an horse terre-a-terre upon large circles, take care to keep your body straight, steady, and true in the saddle, without leaning to one side or the other. Lean upon the outward stirrup, and keep your outward-leg nearer the side of the horse than the other leg, taking care to do it so as not to be perceived. If you go to the right, keep your bridle-hand a little on the out-side of the horse's neck, turning your little finger up without turning your nails at the same time; although, if need be, you must turn them, in order to make the inner-rein work, which passes over the little finger. Keep your arms and elbows to your hips; by this means, you will assure and confine your hand, which ought to accompany, and, if I may so say, run along the line of the circle with the horse.

In the *mezair*, use the same aids as in working upon *Curvets*. Give the aids of the legs with delicacy, and

no stronger than is just necessary to carry your horse forward. Remember, when you close your legs, to make him go forward, to press with the outward in such a degree as to keep your horse confined, and to assist the other in driving him forward; as it is not necessary to lay so much stress on the inner-leg, because that serves only to guide the horse, and make him cover and embrace the ground that lays before him.

C H A P. XVIII.

Of Curvets.

OF all the high airs, curvets are the least violent, and consequently the most easy to the horse; inasmuch as nothing is required of him but what he has done before. In reality, to make him stop readily and justly, he has been taught to take a good and true *Appuy*; in order to make him rise, he has been *put together*, and supported firm upon his haunches; to make him advance, to make him go backward, and to make him stop, he has been made acquainted with the aids of the heels and hand, so that to execute curvets, nothing remains for him, but to learn and comprehend the measure and time of the air.

Curvets are derived from and drawn out of the *Pesades*. I have already said that *pesades* ought to be made slowly, very high before, and accompanied a little by the haunches.

Curvets

Curvets are lower *before*; the horse must advance, his haunches, must follow closer, and beat or mark a quicker *Time*: the haunches must be bent, his hocks be firm, and his two hinder-feet advance equally at every *Time*; and their action must be short and quick, just, and in exact measure and proportion.

This action, when suited to the strength and disposition of the horse, is not only beautiful in itself, but even necessary to fix and place his head; because this *Air* is, or ought to be, founded upon the true appuy of his mouth. It likewise lightens the fore-part; for as it cannot be performed unless the horse collects his strength upon his haunches, it must of consequence take the weight from the shoulders.

It is well known that in working upon every air, the strength, the vigour, and the disposition of the horse, should be considered; the importance of this attention to these qualities in the horse is sufficiently acknowledged, and it is granted and allowed that art serves, and can serve to no other end than to improve and make nature perfect. Now it will be easy to discover to what *Air* an horse should be destined, and to what he is most disposed and capable of executing, by seeing his actions, and observing the greater or lesser degree of pains which will be requisite to make him supple. When you design an horse for the curvets, take care to chuse one which, besides having the necessary disposition to that manege, will have likewise patience enough in his temper to perform them well. A natural disposition

fiction alone will not suffice: there are horses which will present themselves to them; but being by nature impatient of all restraint, from the moment that they feel any pain or difficulty in furnishing what you ask of them, they will disobey, and deceive you in the very instant that you thought them gained and conquered. It requires much skill to know how to begin with such horses, and to confirm them in their business. Take it for a certain truth, that you will never succeed, if your horse is not perfectly obedient to the hand and heel: if he is not supple, and able to work upon one line or path, with freedom and ease; and if he is not likewise very well seated upon his haunches in his terre-a-terre, which he ought, to be able to execute perfectly well.

Curvets are improper, and never succeed with horses which have bad feet, and which have any weakness or complaint in their hocks, whatever powers and qualifications they may otherwise have. They are likewise apt to encourage an horse that is *Ramingue* in his vice, and are capable of teaching one which is not so by nature to become *Ramingue*, if he is not adjusted and brought to this air with great prudence. Indeed, impatience and fretfulness often make an horse desperate, when put to this manege; and not being able to endure the correction, nor comprehend the aids, he betakes himself to all sorts of defences; as well as that being confounded through fear, he is bewildered, becomes

abject and jadish. It is almost impossible to say, which of these imperfections is hardest to cure.

Before you put an horse to make curvets, he ought to work *terre-a-terre*; and if he cannot do this, he ought to be able to change hands upon *one* and *two* lines, to go off readily, and to make a good stop. After this, he should be able to make *pesades* easily, and so high before as to be felt and supported in the hand; and always make them upon a strait line.

After this, ask of him two or three curvets; let him go then two or three steps, then make two or three curvets, and so alternately. If you find that your horse is well in the hand, and that he advances regularly, is patient, and does not break his line, but keep even upon it, he will dress very easily, and soon: if he presses forward too much, make him curvet in the same place, and make him often go backward. After he has thus made two or three, demand then more of him, afterwards make him go backward, and so successively.

One sees but few horses which, in making curvets, plant themselves well upon their haunches and hocks; at least, that do not hang back, and who beat and mark equally and smartly the measure of the air, and keep their heads true, and *croupe* steady; wherefore, the first lessons should be slow and gentle, making your horse rise very high before, and for this reason, because the longer time the horse is in the air, the easier it will be to him to adjust himself upon his haunches,
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and to assure his head, and bend or gather up his fore-legs ; on the contrary, if he does not rise high before, he only beats and throws about the dust, and shuffles his legs, and can never assemble the different parts of his body, and be united as he ought to be, in this manege.

When an horse, in his first curvets, makes of himself his *Beats* or *Times* diligent and quick, it is to be feared that this is only owing to fire and impatience ; in this case, there will be reason to suspect that he has not strength sufficient for this manege, that he will soon do nothing but shuffle and throw about his legs, without rising as he ought, or else that he will become *entier* ; but if he rises freely, and sufficiently high, without being in a hurry, or stiffening himself, and bends his hocks, it will then be very easy to shorten and reduce, and adjust the measure of his air, and to make it perfect in proportion to his resolution, strength, and activity. If, when you are going to raise him, he rises suddenly of himself, consider whether this hasty action be not a proof likewise of what I have just now told you.

The beauty and perfection of the fine airs, when neatly executed, and their time just and true, do not consist so much in the diligence and quickness with which the horse brings his hinder-feet to the ground, and makes his *Beats* ; for if that were the proof, the horse would not have sufficient time to raise his fore-part, and to gather his legs under him ; but the true measure, and the harmony of his *Time*, are when the hinder-feet follow

smoothly, and answer immediately to the fore-feet; and that these rise again in the instant that the others touch the ground.

To teach your horse to beat his curvets neatly, and in equal time and measure, take care to keep him in, and in a good and just appuy; keep yourself strait, and well stretched down in the saddle, but without any stiffness, preserving always a certain ease and freedom, which is the characteristic of an horseman: let your hand be about three fingers breadth above the pommel of the saddle, and a little forward or advanced, keeping your nails up, and be diligent and ready to raise your horse: when you do this, put your body a little forward, but so as not to let it be perceived; above all, put no stress in your legs, but let them be easy and loose, and they will catch the *Time* of themselves better than you can give it: I am now speaking of an high-drest and perfect horse, which works with the greatest exactness; for if he was to break his line, to throw himself from one side to the other, refuse to advance, or not to lift his legs, you would then be obliged to give the aids in proportion to his feeling and understanding.

It is not requisite that an horse should be absolutely perfect in curvets strait forward, before you put him to make them upon *Voltes*: by being accustomed to make them only strait forwards, when he is put to do them differently, he would feel a

fresh constraint ; in this case he might break and perplex his air in the action of turning, he would falsify the *Volte*, and perhaps fall into many disorders : it is therefore right, as soon as he is grounded a little in curvets strait forwards, to begin to teach him the *Time*, and the proportions of the *Volte*.

Walk him then upon a volte that is sufficiently large, and exactly round, taking care that he walks neither too slow nor too fast, and making him bring in his head to the volte, that he may acquire a habit of looking always into the volte, without letting his hind-feet however go off the line of his fore-feet.

Having thus taught him in the walk to both hands the space or circumference of the volte, let him make three pefades, then three more, and let him make them with patience, and justly, without stopping. Trot him then upon the volte, stop him without letting him rise, caress him, and begin with him again to the other hand, and repeat the same. When he begins to understand this lesson, let him make two pefades together ; then let him walk, as before ; and observe these rules, and this method, without hurrying or pressing him ; encrease by degrees the number of pefades, and let him walk less as he begins to work with more ease ; by these means he will soon be brought to furnish an entire volte.

When your horse is so far advanced as to work upon the large voltes in this slow manner, begin then by degrees to contract his compass of ground, and the

measure of the pefades, till the volte and the air are reduced to their exact proportions, preventing him by aids and corrections from putting his croupe *out*, or bringing it too much within the volte; and taking care that he makes no wrong or aukward action with his head.

It is impossible that an horse should furnish his air high, without shortening and contracting his body a good deal beyond his natural posture or *make*, because the action of itself is contracted and supported on the haunches, in such a manner, that the hinder-feet must of necessity advance, and widen the line which they made in the walk, or else the fore-feet must go back, and keep up to the line and roundness of the *Volte*, or else that the hinder and fore-feet, keeping an equal proportion, and answering each to each, shorten it equally: these different effects are very essential, and worth remarking. The first aid to be given, should be with the legs, in order to make the horse's fore-feet keep through this high air in the line of the volte, which he had marked out before in the walk. If he goes large, or quits the line, or abandons himself upon his shoulders, or upon the hand, the first aid then should come from the hand; this, by confining, will operate so as to raise him, and the hind-feet will come upon the line described in the passage: lastly, if the horse is obedient, the rider will be able to unite him both behind and before, by the usual aids of the hand and heel acting together.

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When an horse walks or trots upon the volte, he is supported in his action by one of his fore, and one of his hinder-feet, which are both upon the ground together, while the other two are in the air; so that according to this method, the line of the fore-feet, and that of the hinder, are made at the same time; but when he raises his air, and advances upon the *Volte*, all his actions are changed, for then the two fore-feet are lifted up the first; and while they are coming down, he lifts the two hinder-feet from the ground together, to finish and continue the *Beats* or *Time* of his air. The fore-feet, being more advanced than the hinder, must necessarily come down first, and consequently the horse can never be upon strait lines crossing each other, as he is when he walks or trots upon the volte. Moreover, in an high air, the horse does not only shorten and contract his whole action, but the better to strengthen and assist the attitude in which he executes his air, he opens and widens his hinder-feet, keeping them at least at twice the distance one from the other, that he did when he only walked or trotted upon the volte, and consequently describes different lines.

There are three actions, and three motions, still to be considered in making curvets. These are to raise him, to support him while he is in the air, and to make him go forwards. To raise him, is to lift him up as it were by the action of the hand, and put him upon an high air; to support, is to hinder him from bringing his fore-part too soon to the ground; and carrying him forward, is
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to raise, support, and make him go forward at the same time, while the horse is off the ground.

To make an horse go in curvets sideways, aid only with the hand, keeping his head to the wall. For instance, to the right, aid him chiefly with the outward-rein; that is to say, turn your hand to the right, for then the left-rein, which is the outward-rein, will be shortened, and operate upon the shoulders so as to work them. If they go too much, use your inner-rein, carrying your hand out, and in such a manner that the shoulders may go before the croupe. Let him make three curvets sideways, passage him afterwards always sideways; then let him make the same number of curvets sideways and obliquely again, and begin by little and little to diminish his passage, and augment the curvets, till he is able to furnish, without intervals, an entire volte upon two lines.

Curvets made backward are more fatiguing, and more apt to make an horse rebel, than curvets strait forward upon the voltes, demivoltes, or sideways. To teach him to make them backwards, you must make him go backward; afterwards put him to make three or four curvets in the same place, that is without advancing. Then make him go backward again; let him make the same number again, and so successively, till he makes them readily and without resistance.

By habit he will expect to be made to go backward immediately after the last curvet: now, the moment he
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has made one in the same place, when he is making the second, seize the moment just as he is coming down, and pull him back, marking a *Time* with your hand, just as you would to make an horse go backward which resisted the hand; and this *time* of the hand being made, ease it immediately. In this manner continue the curvets, pulling more or less according as he obeys or resists, observing to lessen the times of putting him back, and to encrease the number of the curvets backwards. If he drags his haunches; that is, if the hinder feet do not go together, but one after the other, pinch him with both spurs; but you must put them very far back, and apply them with great delicacy, and take care that he be in the hand when he comes down. If with all this he continues disunited, aid on the croupe with the switch, turning the bigger end of it in your hand, and this will make him work and keep his *Time* or *Beats* very exactly.

To go backwards in curvets, aid with the outward-rein, you will confine the fore-part, and widen the hinder legs, which ought to be at liberty; because it is with them that he leads. They are followed by the fore-part, which should keep the same ground or track. You must keep your hand low, that the horse may not go too high. Let your body be a little forward, to give the greater liberty to the hinder legs, which are those that lead, and do not aid with your legs, unless he drags his haunches. If the horse does not unite of his own accord, you must catch the time with your bridle-hand, as
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the horse is coming to the ground ; in that instant put your hand towards your body, and so pull him back.

Let us now see how you should be placed in the saddle, to make curvets upon the voltes. Let only your outward hip and outward haunch be a little advanced, and remember to loosen always and relax the inside of your knees, or your legs from the knees. When you intend to change to the left, let your hand accompany and correspond with your right-leg, which is to operate ; when you would change to the right, let it answer to your left-leg ; having given this aid, replace yourself, stretch yourself down again in your saddle, take away your legs, one or the other, forbear to aid, and let the balance of body be no more than just on the inside.

Understanding thus, and being master of the aids for working an horse in *Curvets* strait forwards, backwards, sideways, to the right and left, you will be able easily to teach your horse to make the figure of a *Cross*, or even dance the *Saraband* in this air ; but this requires as much justness and activity in the horse, as exactness and delicacy in the rider, to give the aids ; and very few horses are able to execute all these lessons which I have described: the utmost efforts of art, and the greatest suppleness that an horse can acquire, will be in vain, and unsuccessful, if he is not by nature inclined and disposed to the manege. That sort of exercise which hits the temper best, and suits the
strength

strength of an horse, will appear graceful, and preserve his health, while that which is opposite to his temper and genius, will dishearten him, make him timid and abject, and plunge him into numberless ails and vices.

C H A P. XIX.

Of Croupades and Balotades.

THE *Croupade* is a leap, in which the horse draws up his hinder-legs as if he meant to shorten and truss them up under his belly.

The *Balotade* is likewise a leap, in which the horse seems as if he intended to kick out ; but, without doing it, he only offers, or makes a half kick, shewing only the shoes of his hinder-feet.

The horses that are destined to these *Airs* ought to have a light and steady mouth, and an active and lively disposition, with clean and nervous strength ; for all the art and knowledge of the horseman can never confer these qualities, which yet are essentially necessary, to the perfection of this manege.

The *Croupades* and *Balotades* are different from *Curvets* inasmuch, as they are much higher behind, and consequently their time and measure not so quick and close, but slower, and more extended ; therefore the rider should keep his horse's *Croupe* ready, and in awe, by striking it from time to time with the switch, support-

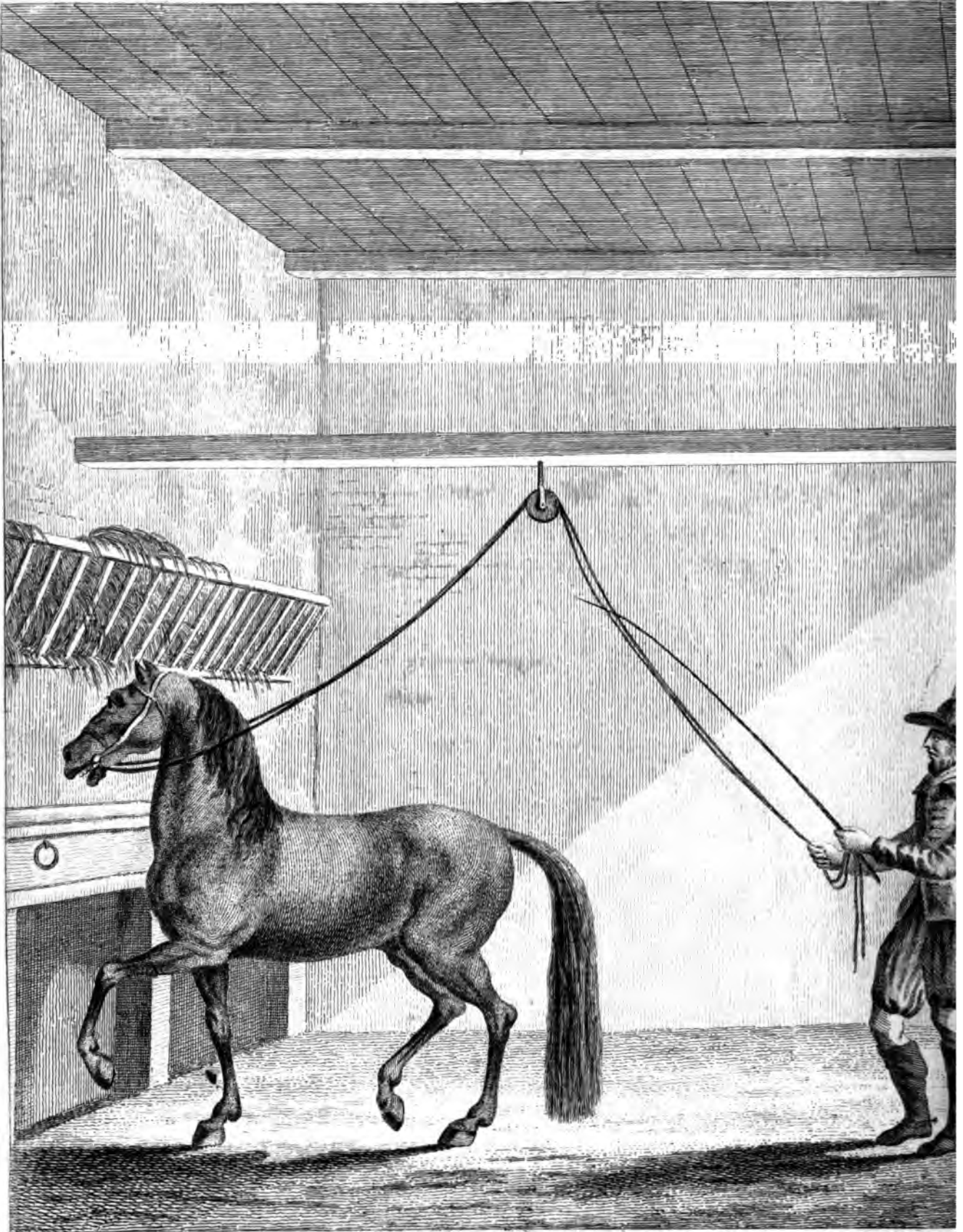
ing him not quite so high *before*, and observing to aid with his legs slower, and not so forward as in curvets.

As the perfection of curvets, both upon the voltes, and strait forwards, is owing to the ease and justness of the pesades, the goodness of *Croupades* and *Balotades* depends likewise upon the same rules. Your horse being made light *before*, by the means of pesades and curvets, begin by making him rise, as well *before as behind*, less however in the first lessons than afterwards; for you will never bring him to the true pitch, were you to exhaust all his strength at once. Since while he is pressed and compelled to put forth all his strength, he will never be able to catch and mark the *Time*, the *Cadence*, and the just *Beats* of his air, both *behind and before*.

I have already said that the *Croupades* and the *Balotades* are higher than the curvet; they, nevertheless, partake of it, for though an horse that makes balotades, makes the measure of each time as high behind as before, yet he follows the *Beat* of his fore-feet with that of his hinder-feet, the same as in curvets; for this reason, the horse that is intended for the croupades and balotades, ought to be more active, light, and strong, than one that is to be dressed for curvets, as less is required than for one which is put to make *Caprioles* strait forwards, in the same place, or on voltes of one line, and repeated in the same place.

To manage the strength and vigour of the horse you
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intend to work upon the voltes, in croupades and balotades, let the line of the volte be larger than for curvets, and let the action of the shoulders not be quite so high; thus you will not only check and confine his activity and lightness, but, by raising his shoulders in a less degree, you will give liberty to his croupe, and he will be enabled by this method to furnish his air altogether, that is *before and behind*, better, and with more ease; there is still another reason for this, for when the shoulders come to the ground from too great a height, the shock alarms and disorders the mouth; and thus the horse losing the steadiness of his appuy, he never will raise his croupe so high as he ought, to make perfect balotades.

C H A P. XX.

Of Caprioles.

THERE is no such thing as an universal horse; that is, as an horse which works equally well upon all *Airs*, the *Terre-a-Terre*, the *Curvets*, *Mezair*, *Croupades*, *Balotades*, and *Caprioles*, each horse having a particular disposition, which inclines him to some certain *Air* which suits him best.

An horse that is naturally inclined to the *high Airs*, ought to be managed with great gentleness and patience; inasmuch, as he will be in greater danger of be-

ing disgusted and spoiled, as his disposition to the high airs is owing generally to the gaiety and sprightliness of his temper; and as such tempers are usually averse to subjection, constraint, and correction, rigour and severity would make him become timid and angry, and then he could not attend to and catch the time, order, and measure, of the high airs; therefore, if you would reduce him to the justness of the high airs, and teach him their harmony and measure, you must not expect to succeed by any other ways than by giving your instructions with great patience and judgment, and soon or late he will be gained.

The feet are the foundations upon which all the high airs, if I may use the word, are built. They ought then to be attended to very strictly; for if your horse has any pain, weakness, or other defect in his feet, he will be so much the more unfit to execute the leaps, as the pain, which he must feel when he comes to the ground, would shoot quite to his brain. As a proof of this, when an horse whose feet are bad or tender, trots upon the stones, or hard ground, you will see him shut his eyes, drop his head at each step, and shake his tail from very pain.

The *Capriole* is the most violent of the high airs. To make it perfect, the horse should raise his fore-parts and his hinder to an equal height; and when he strikes out behind, his croupe should be upon a level with his withers. In rising, and in coming down, his head and mouth should be quite steady and firm; and he should
present

present his fore-head quite strait: when he rises, his fore-legs should be bent under him a good deal, and equally. When he strikes out with his hinder-legs, he ought to do it nervously, and with all his force; and his two feet should be even, of an equal height, and their action the same: lastly, the horse should, at every leap, fall a foot and a half, or the space of two feet distant from the spot from which he rose.

I do not assert that, in order to make caprioles, an horse must necessarily pass through *Curvets* and *Balotades*, for there are horses which are naturally more light, and active in their loins than strong, and which are brought to leap with more difficulty, than to the other airs in which their strength must be much more united, and their disposition attended to; but yet it is certain, that if the horse is brought to rise by degrees, and is worked in the intermediate airs, before he undertakes the *Caprioles*, he will not weaken and strain himself so much, and will be sooner confirmed in his lessons, than one which begins at once with the caprioles.

Having thus explained, to demonstration, the motions of the horse, when he makes a perfect capriole, you may thence gather that they have an effect directly opposite to that of *pesades* and *curvets*. These two airs are proper to assure the head of the horse, and to make it light, and this by so much the more as the principal action depends upon the haunches, and a moderate ap-puy of the mouth; but caprioles are apt to give too
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great an appuy, because the horse, when he makes the strongest action of his air, that is when he strikes out as he is coming to the ground, is entirely supported by the hand ; therefore, before he is put to leap, he ought to have a perfect appuy, and his shoulders should at least be suppled and lightened, by having made pesades; and he should be without fear, anger, or any kind of uneasiness, because, as I have already said, by leaping, he learns to know his own strength and power, and he may put it to bad purposes, to free himself from obedience, and to indulge his caprice and ill humour.

Some horses have a disposition to this air, and sufficient strength to go through it: but their mouths are so delicate, sensible, and averse to the hand, that you cannot support them without hindering them from advancing ; hence it follows, that their action before is cold and slow, and never sufficiently high, and they cannot be carried forward when they raise their croupe, and strike out; and it is impossible to keep them firm as they come down. To remedy this, begin their lesson upon the trot, and press them in it so smartly, as to make them often go into the gallop ; observe a medium, in order to save their strength and vigour, that they may furnish as many leaps as is requisite to the perfection of the air.

Do the same with an horse that is too strong, and who retains and avails himself of the strength of his back, so as not to make his leaps freely and readily ;
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by this means you will abate his superfluous vigour, which serves only to disunite and make him troublesome.

It is usual to supple a horse that is light in the hand by means of the trot, before you teach him to leap; but a contrary method must be observed with those which are heavy and clumsy, or that pull upon the hand. Gallop and trot them; but when they are made obedient, and dressed to the caprioles, their appuy, in leaping, will grow by degrees lighter, and more temperate: the exercise of the trot and gallop will take away all the fear of the aids and corrections, and the day following they will present themselves more freely and willingly. With respect to the horse which pulls, or wants to force the hand, do not try to correct him, by making him go backwards, because by working him upon his bars too much with the bit, you would make them become hard and insensible; but compel him to make some caprioles with his face to the wall, and keep him up to it closer, or farther off, as you find him heavy, or endeavouring to force the hand; by this method you will constrain him to shorten his leaps, and give more attention to his business. If he abandons himself, or bears too hard upon the hand, hold him firm at the end of his leap, and in the instant that his feet are coming to the ground, yield your hand immediately to him, and he will abandon himself much less upon the bit. If he retains himself, and hangs back, easing your hand to him alone will not be sufficient; but to make him

him advance, you must push him up to his bit, by aiding him briskly, and in time, with your legs.

To dress an horse to the caprioles, the pillars may be employed, or they may be dispensed with.—Let us explain the rules we should follow, with respect to both these methods.

It is certain that the pillars are of use in putting an horse to this air. Tie him to them, make him keep up to his bit properly, or *what is called fill up the Cords*, and endeavour, by little and little, to make him rise before, taking care to make him bend his knees, and gather up his legs, as much as you possibly can. For this purpose, use your switch briskly, for if you can teach him to bend his legs well, his manege will be infinitely more beautiful, as well as that he will be much lighter in the hand.

Having thus gained the fore-part, put him in the pillars again, making the cords somewhat shorter, in order to make him raise his croupe from the ground, and jerk out equally, and at the same time, with both his hinder-legs, which you must teach him to do, by attacking and striking him upon the croupe with the switch or chambriere.

When he is so far advanced as to be able to rise before, and lash out behind, it will be proper to teach him to unite these two times, and perform them together. Let him then be mounted, and always in the pillars; let the rider support him in the hand, and put him to make one or two leaps, without leaning upon the cords
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of the cavesson, in order that he may learn to take a just appuy, and to feel it. As soon as he begins to know and obey the hand, he should be aided gently with the calves of the legs, should be supported, and you should *pinch* him delicately and finely with both spurs.

If he answers once or twice to these aids, without losing his temper, or being angry, you will have great reason to expect that he will soon furnish his leaps equally and justly, with respect to the hand and heel.

Having brought him thus far by means of the pillars, walk him strait forward a certain space; and if he does not offer to rise of himself, try to make him. If he himself takes the right time, seize the moment, avail yourself of it, and let him make two or three, or four caprioles, or one or two, according as you judge it necessary: by letting him walk thus calmly and quietly, in a short time he will, of himself, begin to make caprioles strait forward; but in case he should discover any signs of resistance to the hand or heel, or the other aids, immediately have recourse to the cavesson and pillars.

This is, in short, the method of adjusting and dressing an horse for caprioles, by the means of the pillars. A method extremely dangerous in itself, and capable of spoiling and making an horse become desperate and ungovernable, if it is not practised by persons of the most consummate skill and experience.

The method which I prefer, is indeed more difficult and painful to the horse, but better and more sure.

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The horse having been well exercised in *Pesades*, walk him strait forward, keeping him *together*, and supporting him so as to hold and keep him in the hand, but not to such a degree as to stop him entirely. After this, strike him gently with the end of the switch upon his croupe and buttocks, and continue to do it till he lifts up his croupe and kicks: you should then caress him, and let him walk some steps, and then attack him again, not minding to make him rise before, nor hindering him from it, if he offers so to do.—Remember to encourage and coax him every time that he answers to the aids, and obeys.

Bein thus acquainted with the aid of the switch, let him make *pesades* of a moderate height, strait forward, and at the second or third, attack him behind with your switch, to make him lash out. If he obeys, make him rise *before* again in the minute that his hinder-legs come to the ground, in order to make him furnish two or three *pesades*, to work his haunches. After this, coax and caress without letting him stir from the place; if his appuy be firm and good, and in case it is hard, make him go backward, or if it is light and just, let him advance quietly and slowly.

To enable him to make his leaps just, and to know the exact *Time* of making them, you should no longer regard what number of *pesades* he makes before or after his leap, but in the moment that you feel him ready and prepared, and whilst he is in the *pesade*, aid him briskly behind, letting him, in the beginning, not
rise

rise so high *before*, when you intend he should jerk out behind, as he would, were he only to make a pefade, that so his croupe may be more at liberty, and he may jerk out with greater ease. In proportion as his croupe becomes light and active, you may raise his fore-part higher and higher, and support it while in the air, till he makes his leaps true, and in just proportion.

When you have sufficiently practised these lessons, you may retrench by degrees the number of the pefades, which separated and divided the leaps. You may demand now of him two leaps together; from these you may come, with patience and discretion, to three, or from three to four leaps; and lastly, to as many as he can furnish in the same air, and with equal strength. Remember always to make him finish upon his haunches; it is the only sure way to prevent all the disorders an horse may be guilty of from impatience and fear.

There are some horses who will leap very high, and with great agility strait forwards, which, when put to leap upon the voltes, lose all their natural grace and beauty; the reason is, that they fail for want of strength, and are not equal to the task in which all their motions are forced and constrained.

If you find an horse which has a good and firm appuy, and which has strength sufficient to furnish this air upon the voltes; begin with him by making him know the space and roundness of the volte to each

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hand;

hand; let him walk round it in a slow and distinct pace, keeping his croupe very much pressed and confined upon the line of the volte, which ought to be much larger for *this air* than for *Croupades* and *Balotades*. This being done, make him rise, and let him make one or two caprioles, followed by as many pefades; then walk him two or three steps upon the same line, then raise him again, supporting him more and more, and keeping him even upon the line of the volte, so that it may be exactly round, and confining his croupe with your outward-leg.

If this lesson be given with judgment, your horse will soon make all the *Voltes* in the same air; and to make him furnish a second, as soon as he has closed and finished the first, raise him again, and, without letting him stop, get from him as many leaps as you can, working him always upon the volte, in which he walks and leaps alternately, till he closes and ends it with the same vigour and resolution as he did the first.

Aid always with the outward-rein, either upon the voltes, or when you leap strait forwards, you will narrow and confine the fore-parts, and enlarge the hinder-parts, by which means the croupe will not be pressed, but free and unconstrained.

I will enlarge no farther upon this chapter: for what regards the making caprioles upon the voltes, you may look back to what has been already said on the subject of curvets; and remember that the surest way to succeed, when you undertake to dress an horse to caprioles,

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is to arm yourself with a patience that nothing can subdue or shake; and to prefer for this purpose such horses as have a disposition, are active, light, and have a clean sinewy strength, to such as are endowed with greater strength and force, for these last never leap regularly, and are fit for nothing but to break their rider's backs, and make them spit blood, by their irregular, violent, and unexpected motions.

C H A P. XXI.

Of the Step and Leap.

THE step and leap is composed of three *Airs*: of the step, which is the action of the *Terre-a-Terre*; the rising *before*, which is a curvet; and the *Leap*, which is a *Capriole*.

This manege is infinitely less painful to an horse than the capriole; for when you dress an horse to the capriole, he will of himself take to this air for his ease and relief, and in time these horses, which have been dress'd to the caprioles, will execute only *Balotades* and *Croupades*, unless particular care is taken to make them jerk out.

It is this, likewise, which, next to running a brisk course, enlivens and animates an horse most: to reduce an horse to the justness of this air, you must begin by emboldening and making him lose all fear of correction,

of letting him advance four or five steps, you should make him go backward as many.

This correction will cure him of the habit of pressing forward, and forcing the hand. Upon this occasion, likewise, you should use a hand-spur to prick his croupe, instead of a switch.

To make this air just and perfect, it is necessary that the action of the leap be finished as in the caprioles, except that it ought to be more extended; and that the *pesade*, which is made between the two leaps, should be changed into a *time* of a quick and short gallop; that is, the two hinder-feet ought to follow together in a quick *time*, and briskly, the fore-feet, as in curvets in the *mezair*; but in this the horse should advance more, not be so much together, nor rise so high.

The perfection of this time of the gallop depends upon the justness of the horseman's motions. They ought to be infinitely more exact in this lesson than in the caprioles, or any other airs which are performed strait forward.

In reality, if the horseman is too slow, and does not catch the exact *time* which parts the two leaps; the leap which follows will be without any spring or vigour, because the animal so restrained and held back can never extend himself, or put forth all his strength: if he does not support and raise his shoulders sufficiently high, the croupe will then be lower than it ought to be, and this disproportion will force the horse to toss up his
nose,

nose, or make some other bad motion with his head as he is coming to the ground in his leap; or else it will happen from this, that the succeeding *time* will be so precipitate, that the next leap will be false and imperfect, as the horse will not be sufficiently united, but will be too heavy, and lean upon the hand. If he is not *together*, the leaps will be too much extended, and consequently weak and loose; because the horse will not be able to collect his strength, in order to make it equal to the first.

Learn then, in a few words, what should be the horseman's feat, and what actions he should use in this lesson.

He should never force, alter, or lose the true appuy, either in raising, supporting, holding in, or driving forward his horse.

His hand should be not only firm and steady, but it is indispensably necessary that his feat be exactly strait and just; for since the arm is an appendix of the body, it is certain that the motions of the horse shake or disorder the body of the rider; the bridle-hand must inevitably be shook, and consequently the true appuy destroyed.

In this attitude then approach the calves of your legs, support and hold your horse up with your hand; and when the fore-part is at its due height, aid with the switch upon the croupe.

If your horse rises before, keep your body strait and firm; if he lifts or tosses up his croupe, or yerks out,

fling your shoulders back, without turning your head to one side or the other, continuing the action of the hand that holds the switch.

Remember, that all the motions of your body be so neat and fine as to be imperceptible: as to what action is the most graceful for the switch-hand, that over the shoulder is thought the best; but then this shoulder must not be more back than the other; and care must be taken that the motion be quick and neat, and that the horse do not see it so plainly as to be alarmed at it.

I have said that when the horse makes his leaps too *long* and *extended*, you should then aid with the *Hand-Spur*, and for this reason, because the *Hand-Spur* will make the horse raise his croupe without advancing, as the effect of the switch will be to raise the croupe, and drive the horse forward at the same time; it should therefore be used to such horses as retain themselves.

Remember that you should never be extreme with your horse, and work him beyond his strength and ability: indeed one should never ask of an horse above half of what he can do; for if you work him till he grows languid and tired, and his strength and wind fail him, you will be compelled to give your aids rough and openly; and when that happens, neither the rider nor the horse can appear with brilliancy and grace.

C H A P.

C H A P. XXII.

Of the Pirouette.

THE air called the *Pirouette* is formed out of the *Volte*, or rather may be defined to be a *Volte*, which the horse makes in the space of his own length, without quitting the spot of ground upon which he works; his haunches remaining firm in the center, and his shoulders furnishing and describing the circle. In this action, the *inner* hinder-leg must not be lifted from the ground, but turned round in the same place, like a pivot, while the three other legs, and the body of the horse, turn and wheel round it at the same time.

The *half Pirouette* is consequently an *half Volte* in the same place, and performed by the horse in the compass of his own length; a sort of narrow *Change* which is executed by turning the horse circularly from *Head to Tail*, with the haunches confined and fixed to the center.

Before an horse is put to make *Pirouettes*, which should always be in the *Gallop*, he should be taught to make *half Pirouettes* to both hands in the *Walk*, sometimes in one place, sometimes in another, in order to prepare and enable him to make them whole and entire, and to execute them roundly and

rapidly in the gallop. In proportion as he is found to obey without reluctance or confusion, his pace must be quickened, and he may be called upon to perform complete *Pirouettes* in the *Passage* or *Trot*; and when he is able to furnish them in this pace, without disordering his haunches, and turn himself so justly that he can bring his head and shoulders back to the spot where they were when he began to turn, it is a proof that he will soon be able to make them in the *Gallop* with readiness and facility.

If, nevertheless, after having been made sufficiently supple and obedient, he resists and refuses to undertake this air, it is a sign that his haunches are not equal to the task of bearing the weight of his fore-parts, together with that of the rider; while, if on the contrary, he has the requisite talents and powers, he will cheerfully furnish as many pirouettes as the prudent horseman will demand.

To *change* in the *Pirouette*, the *Rider* must take care to place the horse's head on the side opposite to that to which he was turning, with quickness and precision; and remember to support him with the *outward* leg, to hinder the croupe from swerving from the center: the horse, however, must not be bent to so great a degree as in the *Voltes*, because if the head was turned too much *in*, or towards the center, the croupe must, by a necessary consequence, be pushed from it, in working in this *Air*.

The manner of making *Pirouettes* is various, and depends upon the pleasure of the rider, and the disposition of the horse: sometimes they are made in the middle of a *Change*, but without interrupting the order of the air; but the truest and most beautiful method of executing them, as well as of displaying the activity, obedience, and justness of the horse, is, as it were, to *extract* them from the *Volte*, by gradually narrowing and confining the horse upon the circle, till he gets the center, and then to put him to the *Pirouette*, and make him supply as many as his vigour and wind will permit.

The merit and excellence of this air consist in the horse's being able to furnish many of them together, with the same truth, exactness, and rapidity; an horse, therefore, to be capable of shining in this action, ought to be very free and supple in his shoulders, to have great elasticity in his haunches, and to be firm and steady upon them, as well as to boast a temper in which patience, resolution, and spirit, are happily mixed. Few horses, therefore, are to be met with which are equal to this beautiful manege; so few, that an horseman will at once wish and despair of finding them.



ADDITIONS AND REMARKS

TO THE

FIRST PART OF VOL. II.

PAGE 2. "This contrariety of opinions," &c.] The first endeavour of those who wish to be horsemen, should be to attain a firm and graceful seat; and the perfection of this, as of most other arts and accomplishments, depend upon the ease and simplicity with which they are executed, being so free from affectation and constraint, as to appear quite natural and familiar.

Page 4. "The parts which ought to be without motion," &c.] They ought to be so far without motion as not to wriggle and roll about so as to disturb the horse, or render the seat weak and loose; but the thighs may be relaxed, and even opened to a certain degree with propriety and advantage, when the horse hesitates, and doubts whether he shall advance or not; and the body

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may

may likewise, upon some occasions, become moveable and change its posture to a certain degree. When the horse *retains* himself, it may be flung back more or less as the case requires; and consequently inclined forward, when he rises so high as to be in danger of falling backward.

Page 5. "Trust to the weight of his body, &c." It is for this reason that beginners are put to ride without stirrups; for were they allowed to use them before they had acquired an equilibrio, and were able to stretch their legs and thighs, so as to sit down firmly in the saddle, and close to it, they would either lose their stirrups, by not being able to keep their feet in them, or the stirrups must be somewhat shortened to give the feet a better hold; in which case, the rider would be pushed upwards from the saddle, and the seat destroyed throughout; the parts of the body, like the links of a chain, depending upon one another. Safety likewise requires, that they should ride without them, as a fall, if a fall should happen, is less dangerous.

It is the general practice of those who undertake to teach the principles of horsemanship, when they put a scholar upon an horse, to mix and confound many rules and precepts together, which ought to be distinct and separate: such as making him attend to the guidance of the horse, demanding an exactness of hand, and other particulars, which they crowd upon him before

fore he is able to execute, or even understand, half of them. The better way would be, perhaps, to proceed more slowly, to instruct more gradually, and not to think of the *Aids*, of the effects of the *Hand*, and other the more nice and essential parts of the art, till the *Seat* is gained and confirmed.

For this purpose, let the seat alone be cultivated for some time; and when the scholar is arrived to a certain degree of firmness and confidence, if the horse can be trusted, let the master hold the *Longe*, and the pupil, abandoning the government of him to the master, ride him to both hands, with his hands behind him. This will very soon settle him with firmness in the saddle, will advance his waist, will place his head, will stretch him down in the saddle, will teach him to lean gently to the side to which he turns, so as to unite himself to his horse, and go with him; and will give that firmness, ease, and just poise of the body, which constitute a perfect seat, founded in truth and nature, and upon principles so certain, that whoever shall think fit to reduce them to practice, will find them confirmed and justified by it.

Nor would it be improper to accustom the scholar to mount and dismount on both sides of the horse, as many occasions may happen to make it necessary, as well as that he cannot have too much activity and address; for which reason it is to be lamented, that the art of *vaulting* is discontinued. There is likewise another duty too essential to be omitted, but hitherto, I fear, never

performed or thought of by masters, otherwise very diligent and very capable in their profession. They never instruct their pupils in the *Principles and Theory* of the art, by reading lectures to them, explaining how the natural paces are performed, wherein they differ from each other, in what their perfection consists ; what are the elements which form the *Airs* of the manege, in all their extent ; why some horses succeed best in some, others in different, and none in all, owing to their mould, limbs, temper, and other particulars, which, by not joining theory with practice, are unknown to many who may shine in a manege, but work as mechanically and superficially as the horses they ride.

Page 10. "A delicacy which nature," &c.] This is a refinement beyond truth and matter of fact. The *Head* is more concerned in this business than the *Hand*, which acts but as a servant, or tool, under the direction of the head ; for the moment the horseman understands so far as to ascertain *what* degree of strength is necessary, and to what proportion the hand should be *firm* or *light*, he will be able at once to execute with the strictest exactness all that he intends, and the fineness of feeling, or thickness, or tenderness of his nerves and skin are not in the least to be regarded.

Page 13. "Not to pass from one extreme," &c.] The caution and delicacy here prescribed, seem to be
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so nice and strict, as rather to defeat, than promote the ends they labour to attain. The reasons assigned for not permitting the horseman to go at once from a *firm* to a *slack* rein are, that in that case he would abandon his horse, would surprize and deprive him of the support to which he trusted; and that in doing it he must *jirk* his hand, and give a shock to the mouth; which rough and irregular motion would be sufficient to falsify the finest *Appuy*, and ruin a good mouth. With respect to these consequences happening, it may be answered, that if the *mouth is good*, and the *Appuy just and fine*, these severities of the hand *can never be wanted*; and if it is otherwise, the passing at once from a *firm* to a *slack band*, by producing the effects above-mentioned, of surprizing the horse, and depriving him of the support to which he trusted, is doing all that can be done, and all that need be wished. By being *surprized*, he will be awed and baffled, and by losing his support all at once, he will be so disappointed and confounded, as no longer to trust to it, but learn to go without it. As to the last charge, of precipitating the horse upon the hand, this evil is too slight and momentary even to be named. The purpose of these directions is to form the *Mouth*; till this work is done, it is only lost labour to think of other things; and when it is accomplished, every thing depending upon it, will follow of course; and the horseman in his endeavours

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to make the *Mouth*, must suit the *Means* to the *End*, as in all things, and proportion the aids and conduct of the hand to the circumstances and feelings of the horse.

Page 18. "There are particular cases in which the reins are separated."] They ought to be separated in *all* cases. Nothing so unmeaning, nothing so ineffectual as the method of working with them joined, or held in *one* hand. This is very evident in the instances of colts, and of stiff-necked and unworked horses of all kinds. With these it is impossible to do any thing, without holding a rein in either hand, which rein operates with certainty, and governs the side of the neck to which it belongs; and surely this is a shorter and more natural way of working, than to make (or rather to *attempt* to make) the left rein determine the horse to the right hand, and the right guide him to the left. In the above-mentioned instances of stiff and awkward horses this can never be done; and although it is constantly practised with those which are called *Drest*, yet it is certain that they obey, and make their *Changes*, more from *Docility and Habit*, than from the immediate influence of the *outward* rein, which ought only to act, to balance and support; while the inner bends, inclines, and guides the horse to the hand to which is to go.

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This can never be done so fully and truly with the reins joined, as when they are separately held in each hand; and if *double or running* reins were used instead of single, as with a *Snaffle*, they would afford more compass, and stronger power to the horseman to bend and turn the horse.

Page 18. "The manner of holding them high," &c.] The *Hocks* are no ways concerned, unless by them we are to understand the *Haunches*, and then this method, instead of ruining, will work and assist them; for the head being held high, the horse must throw his weight upon them; for one end being *raised*, the other must be kept down.

Page 20. "Compel him by force and severity."] However disobedient and vicious horses may be in their disposition, they are all more or less sensible of caresses and good usage. Those horsemen, therefore, who, from passion, or thoughtlessness, are apt to be severe with their horses upon the slightest fault, are guilty, if I may so say, of *Injustice*; for a little forbearance and gentleness will probably reconcile the horse to his duty, few of them being inclined to disobey from malice and vice, but more frequently from weakness, ignorance, or inaptitude. An experienced and judicious horseman knows very well to distinguish from what cause the

opposition proceeds, and will reserve punishment for those faults alone, which are the children of vice and stubbornness; then he will inflict it with seriousness and rigour, and so inflicted, it will produce obedience and amendment;

“ For *horses*, born to be controll'd,
 “ Stoop to the forward and the bold.”

And the horseman should dispute it with them with firmness and resolution equal to their resistance, till he has reduced and bent them to his will and purpose; like the *God* in Virgil, inspiring and possessing the *Sybil*.

———*Tanto magis ille fatigat
 Os rabidum, fera corda domans, fingitque premento.*

“ Her foaming mouth, attentive to controul,
 “ He forms her organs, and commands her soul.”

PITT.

Page 25. “ An horse is said to be *entier*.”] When an horse is said to be *entier*, we are to understand by the expression in its common acceptation, that he refuses to *turn*, and that his refusal proceeds from the awkwardness and stiffness of the body and limbs; sometimes too from malice and bad habits; for the *Temper*, or *Mind* of the animal, if the expression may be granted,
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must be softened and *suppled*, or the pliancy of the joints and muscles will avail but little ; they should therefore act in concert, and mutually assist each other, and as the one is able, the other should be willing and ready. The term *Entier* in its *figurative* sense, in which it is always to be understood in horsemanship, means a *stiff* horse, or one that is not *suppled*, and therefore refuses to *turn*, from the pain and difficulty which he finds in putting himself into a proper posture : in its original and literal signification, this French word means *whole, entire, unbroken*. It is derived from the Italian, *intero*, as that from the Latin word, *integer*. The *Italians*, therefore, who always talk in *Metaphor*, and from whom the *Terms* of horsemanship are taken and adopted, or *naturalized* by other nations, figuratively call a *stiff* and undisciplined horse, a *whole, entire, or unbroken* horse ; which, from the stiffness and tightness of his joints and muscles, is not able to *bend* himself, but in turning, moves all of a piece, like a beam, or bar of iron ; while the active and *suppled* horse, who can *bend* himself readily, and becomes part of the *Circle* he describes in *turning*, may be said, like a *Chain*, so to loosen and shift his limbs, as to *break* and *divide* himself as it were into parts : hence, perhaps the term *Horse-breaker*, for one who forms the paces, and qualifies horses for being rode.

Page 26. " Turn their heads and necks to the *left*," &c.] This habit goes but to a certain degree, and is not sufficient to exempt them from being supplied by labour and art.

Page 27, " It often denotes an ill temper," &c.] The fault may sometimes be in the *Temper*; but is more likely to proceed from custom and habit.

Page 29. " A *refstive* horse," &c.] Corruptedly and ignorantly called a *rusty* horse. The word is derived from the French *Retif*, as that from the Italian *refstivo*, from the verb *refstare*, to stop, or stand still.

Page 31. " Nothing excels this method," &c.] The shorter and surer method is, to work him upon circles unmounted, till he is fatigued to a certain degree; then let a rider get upon him, and the *Longe* be held by a careful and judicious assistant. By continuing this method with discretion for some time, the horse will be weaned from this most dangerous vice, and habit and exercise will reconcile him to patience and submission.

Page 36, " If he is loaded with a great head," &c.] Of no consequence, for horses do not go upon their *Heads*, nor does the perfection of their paces depend upon them.

Page 36. "That are inclined to be *ramingue*," &c.] An horse that is *ramingue*, is one which in working doubts and hesitates to go forward; advances a little, then stops, and is as it were of *two* minds; not obeying the spur or whip, or other aids of the horseman, but holding back, and refusing to go freely forward. The original word *ramingo*, signifies in *Italian* a young bird, or nestling, which, when full grown and fledged, refuses to quit the nest or bough, though urged and solicited by the parent birds, to launch into the air, and take its flight.

Page 43. "Of the *Stop*."] On the contrary, the perfection of the *Stop* depends absolutely upon these qualities; for it is impossible for an horse to make an exact and correct stop, unless his powers are collected and united; unless his mouth is just and sure, his head and shoulders settled and firm; unless he is light in the hand, and regular, exact, and adjusted throughout: the *Stop*, therefore, must be considered as the *Effect*, and not as the *Cause* of these perfections.

Page 48. "To stop upon his haunches," &c.] This lesson will be admirable, if practised with horses which have been suppled and prepared; but should never be used to colts or raw horses, whose joints are stiff.

Page 51. "Arm themselves,"] Horses guilty of this defence should be worked unmounted, with a snaffle, and the *Stick*, or *Pole*. *Vide infra*.

Page 60. "Owes its origin, &c.]" Some people have imagined that the hint of using *Pillars* in the *Manege* was taken from a contrivance, of which *Eumenes* was the author: *Plutarch* relates it thus: when *Eumenes* was besieged at the fort of *Nora* by Antigonus, fearing lest his horses should suffer, and grow sick from rest and idleness, he invented a method of working them, by which he could give them strong exercise, without removing them from their stalls. He placed a pulley over their heads in the beams of the stables; with which, by the means of running reins, he pulled up their fore parts, causing at the same time people to stand behind them, who urging, and lashing them with whips, put them into motion, made them jerk out behind, raising and moving their fore legs, and work and chafe themselves till they sweat copiously; by these means he preserved their health, kept them in wind, and ready for service*. The *single pillar*, once so frequent in *Maneges*, but now laid aside, was first used in *Naples*, and owes its origin to the following occasion. In the early days of the *modern Manege*, horsemen had not the advantage of covered buildings, expressly erected for the

* *Vide Plutarch, Eumenes.*

purpose.

purpose of riding and breaking horses ; but from the want of them were exposed to great inconveniences, and obliged to have recourse to various shifts and contrivances ; for besides the shelter which a roof affords both to man and beast, the *Walls* of the riding-house are immediately necessary to assist the horseman, by awing, guiding and confining the horse : for want of these coadjutors, the ancient horsemen were used to dig *Trenches* of certain dimensions as to length and breadth, in which they worked their horses ; the sides of the trenches supplying the want of walls, and producing to a certain degree the same effect. Upon many occasions likewise they exercised their horses in *ploughed fields*, as well as up and down hill ; being obliged to avail themselves of these and several other methods, for want of those helps which a riding-house only can furnish. In this state things were, when the well-known *Pignatelli* flourished in Naples ; and having no covered *Manege*, worked his horses in the open air, in a place which he chose for that purpose : in this spot was a *Tree*, to which this renowned horseman, to save the trouble and fatigue of holding the *Longe*, used to tie his horses, and work them round it. Among the many scholars formed by this master, was the famous *Pluvinel*, of France, who had the honour of setting *Louis XIII.* on horseback.

Being returned into France, and professing horsemanship, he placed a *Post* or *Pillar* in his *Manege*, in imitation

tation of *Pignatelli's Tree*, and made the same use of it: to this he soon added another of the same size and height; which *two* pillars were calculated to answer purposes different from those for which the single pillar had been erected: the *two* pillars are still in use, and reckoned an essential piece of furniture in all riding-houses.

The *single* pillar has long been discontinued, but is not without its merit, and may be employed to advantage upon certain occasions, especially where an horseman undertakes to *longe* an horse, without the assistance of another person.

Page 68. "Not over the shoulder," &c.] The ancient horsemen applied the switch, or rod, over their shoulder, in a very awkward and ineffectual manner, as may be seen in the books of old writers.

Page 81. "Worked with his head *in*, or to the center, and his croupe out upon *large* circles."] The *French Manege* of late years has introduced another method of working horses, in preference to the *Circle*. It is called the lesson of *Epaule en dedans*: of which, as it has an intimate connection with that of *Croupe to the Wall*, it may not be improper in this place to give some account, and to explain to the reader the signification of the expression of *Epaule en dedans*, which is now become a technical word,
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and adopted as such in most *Maneges*, and French treatises of horsemanship.

The lesson called *Epaule en dedans* is of late invention, and unknown to the earlier writers on horsemanship: rendered into English, it means that attitude, in which, as the horse goes forward, he is so bent through his whole frame, that if he goes to the *right* hand, he must cross the right fore-leg over the left, and so *vice versa*; or, in the language of the *Manege*, his *inner* shoulder, or leg, over the *outward*. The old masters either did not know, or forebore to practise this method, but worked their horses upon *Circles*, when they intended to supple the shoulders and haunches: it has been of late years objected to the working upon *Circles*, that it constrains the fore-part too much, and throws the horse upon his shoulders; to remedy this evil *Monsieur de la Guerriniere* *, a knowing and accomplished horseman at Paris, invented the lesson called *Epaule en dedans*, and established it in his *Manege*. Both he, and succeeding professors of the art, have triumphed mightily in the banishment of the *old* method, and discovery of the new; which latter, notwithstanding the assertions of so capable and experienced a master, differs very little from the old practice, to which it owes its origin, and from which it is extracted and formed. The great, and only objection brought against

* Vide Ecole de la Cavalerie.

the *Circle*, is, that the horse, when worked *circularly*, has his haunches too much at liberty, by which means, the weight of his body is thrown upon his shoulders, which are thereby impeded in their motion, and the animal compelled to work in a manner directly opposite to what he should do. At the time when this crime was imputed to the *Circle*, it had great appearance of truth and justice; but the objection was misplaced, the blame being layed upon the *Circle*, which should have been ascribed *solely* to the false and senseless *Manner* in which they *then* were used to work their horses in it; using heavy large *Bitts* and *Caveçons*, with which they loaded their heads, and brought them down to a level with their knees; so that they carried them, like *Rams*, when they fight and batter one another with their fore-heads.

This evidently appears from the portraits in the *Duke of Newcastle's System of Horsemanship*, where horses are represented, as he justly calls it, working in a *Circle*, with their *Heads in*, or *to the Center*, and their *Croupes* flung *outward*, or from it. These terms clearly express what they are meant to convey, while the new-coined one, *Epaule en dedans*, gives no idea of the thing signified, so that unless the horse has been seen performing the lesson, it would be difficult to unriddle the meaning of the expression. Working of horses in this manner, must indeed produce effects contrary to the nature of the lesson, as well as to the horsemen's expectation; and it is no

less amazing, that when they saw the *Effect*, they should not have sagacity enough to investigate the *Cause* ; but should be so absurd, as to load the *Lesson* with those reproaches, which so justly belonged to the *Manner*, and to that alone, in which they gave it.

Had they known the advantage, I should say the necessity, of raising the *Head*, in order to press and bend the *Haunches*, and to do this by means of a *Snaffle* with *double* reins, one being tied over the *Withers*, on the opposite side to which the horse is to turn, the *Head* would at once have been *raised*, the *outward* shoulder brought *in*, and the horse bent from nose to tail ; but this discovery was reserved, among other, for a greater master *, whose superiour talents have struck out, and whose practice has confirmed, many important improvements in the *Art*, which he so much admires, and so highly adorns.

Page 117. " Of Curvets."] This *Air* was called by the older Italian masters, *Urfata*, or the Gambols of a *Bear*, from *Ursa*, a *Bear* ; as the horse in making curvets was thought to resemble the motions of the *Bear* when he dances upon his hinder-feet. The word *Curvets* is derived from *Corvetto*, or *Corbetto*, signifying in the Italian language, a *Crow*, the actions of which, when it hops or leaps, is imitated in this air by the horse. Others de-

* Sir Sydney Meadows.

rive it from the Spanish word *Corua*, which signifies the *Elbow*, or *Hock* at the hinder-leg, because the horse, in executing this Manège, bends his hocks, and throws his weight upon them.

Page 127. "To make a cross, or dance a Saraband," &c.] To teach an horse to describe the figure of a cross in making curvets, he should first be walked upon a strait line, about four times the space of his own length, should be made to go backward upon the same line; afterwards advance to the middle of it, then go sideways to the right hand, about twice the measure of his own length; the same on the left, and then return to the middle of the line, where he should stop, and be caressed.

When he can tread these lines equally, advance, go backward, and to either side, flying the heel, it will be right to put him to make a curvet at the beginning, the middle, and at the end of each line; and if, upon repeated trials, he is found ready and obedient, he may be called upon to make the entire *Cross* in curvets.

To execute the *Saraband* in this *Air*, the horse must make two curvets forward, two backward, two sideways to each hand, and so on, forward, backward, and side-ways indifferently; without keeping the proportions of the ground, as in making the *Cross*, and without stopping, as long as his wind and vigour will allow

allow him to continue. In directing this *Manege* the horseman must take care, that his aids be perfectly just and exact, as well as that the horse be furnished with vigour, temper, activity, and suppleness in all his parts, otherwise he will never be able to perform these two *Maneges* with truth and brilliancy, to which very few horses, for these reasons, are equal. Vide Gueriniere, p. 146.

Page 144. "Use an hand-spur," &c.] In teaching an horse to make *Caprioles*, the name of which *Air* is derived from *Capra*, a goat, as it resembles the leaps of that animal when it bounds and plays; it was a method with the old riders to prick the horse's croupe with a short-pointed iron, in order to make him jerk out, or kick, when he was at the height of his leap, without which he cannot be just and perfect. This the French horsemen call *Nouer L'Aiguillette*, or *tying the knot*; an expression far fetched, but taken, perhaps, from the likeness of this motion, to tying a knot with a shuttle: to do which, the thread is contracted and hollowed in the hand of the person who holds it, and the shuttle, in the same moment is flung through to the end of the line, and binds and fastens the knot: in imitation of this action the horse draws, or tucks up his hinder legs towards his belly, and then jerks them out to their utmost stretch*. For this purpose, it was usual to make

* Having never seen any explanation of this phrase, what is said is only as conjecture.

use of what may be called an *Hand-spur*. The posture of the horseman, however, upon this occasion, is awkward and constrained ; and the aid so rude and clumsy, as to suit only horses whose feelings and spirits are dull and cold, and which, for this reason, should never be put to this *Air*, which, above all other, requires sensibility, quickness, and a frank temper.

Page 147. "That over the shoulder," &c.] The ancient horsemen aided, or struck the croupe with a long switch across the shoulder ; but this motion is not so quick, neat, or sharp, as that given by putting the hand behind the waist, or on the side.

T H E

THE
HISTORY and ART
OF
HORSEMANSHIP.

PART II.

THE
HISTORY and ART
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HORSEMANSHIP.

PART II.

CHAPTER I.

Of Bitts.

WHEN men first thought of taming the horse, and reducing him to such obedience as patiently and chearfully to receive and carry them upon his back, it is supposed that they rode without *Bridles*; not conceiving that an instrument might be made, which being placed in the *Mouth*, would awe and direct the animal at the will of the rider; so weak and limited is *Art* in its first essays, in its rude beginnings! But being soon convinced, that by riding in this manner, the

man must be more in the power of the horse, than he under the control of his rider, they fastened a cord, or other ligatures over the *Nose*, with which, to a certain degree, they guided and restrained his course; this discovery soon led them to observe, that the *Mouth*, from its capacity of holding whatever might be put into it, as well as from its tenderness and sensibility, was the *Part* pointed out and adapted by nature, of which they might avail themselves to communicate their intentions to the horse, and make him obedient to them; they began, therefore, to shape pieces of *Wood*, of *Horn*, and of iron, which they fixed in the mouth, and which, with the addition of *Reins*, are thought to have composed the first *Bridles* used by man.

Upon this foundation, in process of time, were constructed all the improvements of *Branches*, *Curbs*, and various shapes of *Mouth-pieces*, which constitute those instruments called *Bitts*, so denominated from the horses custom of *biting*, or champing upon them, when in their mouths.

The earliest account we have of *Bitts*, is to be found in Xenophon's Treatise of Horsemanship *. He describes two sorts of them, the *rough* and the *smooth*, known and used in *Greece*; and the form and figures of the *Roman* bitts, as well of those of some other ancient nations, are still to be seen upon statues and other

* Vide Vol. I. of this Work.

monuments of antiquity: these *first* Grecian *Bitts*, both from *Xenophon's* description of them, and from the shapes of others, still to be seen on ancient *Roman* monuments, which probably were copies of the Grecian, appear to have been plain and simple, but yet were equal, in all probability to the services required of them, and answered the ends for which they were designed.

From *Parents* like these, however, it is amazing to see what a numerous, uncouth, and distorted progeny are descended. Whoever shall look into the books of the first *modern* writers upon this subject, and will trace them down to the last century, or even later, will be amazed, and almost frightened, at the variety of absurd, whimsical, and monstrous *Bitts* which load their works, and which can serve only to perplex and disgrace the science they were intended to embellish and improve. Their *Sizes* are so large, that they must almost have choaked the horses which were condemned to wear them, whose teeth were frequently pulled out, on purpose to make room for the mouth-piece, or *Canon*, to lay upon the *Bars*, while the *Shapes* into which they were wrought, and the superfluity of *Ornaments* with which they were *deformed*, are so strange and fantastical, as not to be consistent with use or common sense, and must make us deplore the state of that *art*, which had *such* advocates to advance its cause, and *such* guides to direct its steps. Nor is the number of the *Bitts* which they

used, less prodigious, than the *Variety* of the shapes and figures into which they twisted and tortured them: forgetting the simplicity and uniformity of *Nature*, they seem never to have reflected, in forging such a multitude of different *Bitts*, that the *Mouths* of horses are not so various, and essentially opposite, as to bear the smallest proportion to the number of bitts invented to suit their properties, or correct their defects; inasmuch as that it is known and evident, that all the different sorts of *Mouths*, good or bad, may be classed under a very few heads; and that their good qualities may be brought forth, and their defects to a degree remedied, by gentler and readier helps, than these absurd and elaborate instruments could have afforded. But these horsemen knew nothing of *Simplicity*, nor how engaging and powerful it is: they seem never to have conceived or understood, that the plainest and shortest way of doing any thing, if equally effectual, is doubly pleasing and advantageous; nor do they appear to have consulted *Nature* in their undertakings, or ever to have thought of reducing their *Art* to any certain standard of perfection by following her hints, confirming them by experiment, and proceeding in their labours upon the firm and unvariable principles of reason and truth. Hence it follows that their works are generally a *Chaos* of obscurity and confusion, in which no order or connection are preserved, few general principles advanced, and hardly any definition of the *Terms of Art*, or their derivation,

vation, set forth and explained, especially among the *Italian* authors, who were the first writers and practisers of horfemanship, and whose diction is generally so metaphorical, and their expressions so far-fetched, as scarcely to be intelligible to an *Italian* himself, unless he has some acquaintance with the *Art* of which they discourse, which they treat so awkwardly, that it seems rather to have been crushed and overlaid by their injudicious labours and treatment, than nourished, strengthened, and improved by them. Of this, their *Bitts* afford but too clear a proof, being so formed, that they need only be seen, to be condemned and rejected. Such indeed has been their fate; for the *Art*, as it went on, refined in its course, and the professors of it have at length found easier and plainer methods of *bitting* horses, than they ever could have attained from the use of those preposterous machines employed by their predecessors. They have discovered, that to acquire a dominion over the horse's mouth, it is better to employ skill and gentleness than force and violence; and understand, that to compass this end, the *Part* must be preserved in a just degree of tenderness and sensibility; that the rider's *Hand* must accompany and answer all its feelings, while the *Mouth* must reciprocally act with it, and obey its directions; and that when this is the case, that is to say, when the *Mouth* has been properly worked, and formed to this delicacy and truth of feeling, the instrument is then in tune, and ready for the artist, whose hand, though

armed with the plainest and softest bitt, will be able, generally speaking, to draw forth all its harmony.

The effects and operations of the *Hand* having been explained in the foregoing pages, the properties of *Bitts*, and the methods and rules for adjusting them to horses mouths shall be the subject of the ensuing chapters.

A bitt, in order to operate properly, and control and guide the animal, should be so formed, as to be in proportion to the size of the mouth, to suit its properties both *inside* and outside, and consequently place the head in a becoming and graceful posture, restraining him without violence or pain, and obliging him at the same time to follow and obey the impressions of the hand with freedom and exactness, at the same time preventing him, as far as it is possible, from making any awkward, irregular, or capricious motions with his head.

Any person, to a certain degree, conversant with horses, who will employ his eyes and judgment, will soon be capable of understanding when the bitt is in proportion to the mouth and size of the horse; for it is not difficult to perceive and comprehend, that a *small* bitt would be improper and uncomely in the mouth of a *large* horse, as a great one would be inconvenient and burdensome to an animal of a lower and slenderer make. The size, however, and relative proportion to the figure of the horse, are less to be insisted on, than the properties and proportions of the bitt, with respect to the effect it is to produce, and the manner in which it is to govern and influence

influence the mouth. Here indeed much justness and delicacy are required, for all the motions of the horse depend upon it, and every action is to be regulated by it.

The horses which go loose, *disunited*, or *false*, are to be *put together*, and adjusted ; and those which are weak, and go faintly and indistinctly, whether from bad feet, or whatever other cause, are to be propped and supported ; and such as have over-hanging shoulders, large heads, and thick forehands, which, from heaviness and sloth, lean upon the hand, are to be raised, lightened, and animated by it.

The justness of the parts which compose the bitt, both for the inside and outside of the mouth, consists in keeping the proportion which each bears to each. The *Mouth-piece* therefore, should neither be so big as to fill up the mouth, nor so small as to be sunk and lost in it ; it should press and act upon the bars evenly and firmly, so as not to give a *false Appuy*. The *Eye*, or hole at the upper end of the *Branch*, should be so placed as not to hurt or offend the *Cheek* ; and the *Curb* be lodged so exactly as to fit smoothly and evenly in the *Beard*, its proper place, and in appearance destined to it by nature herself.

The figure and shape of almost every thing is pleasing and proper, in which there is nothing *wanting*, nothing *superfluous*, nothing *extravagant*, or fantastical. Whatever is thus constructed, will generally answer the purposes expected.

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expected from it, and its utility will be its *Beauty*. A bit should be subject to these rules, and formed upon these principles. That bit, therefore (except in particular cases) will be proper and handsome, whose *Branches* are of a due length with respect to the size of the horse; which turn neither too much *in*, or towards his chest, nor too much *out*, or from it; that is to say, which are not too stiff, nor too weak and yielding; whose *Ends* keep at a due distance, and do not contract, or close in upon each other, but are naturally and easily inclined somewhat *backwards*, or towards the chest, so as neither to keep the mouth under too rigid a confinement, nor indulge it in too much liberty: for it is from this just mixture of restraint and ease, that we are to acquire the means of placing the head in a suitable and graceful posture; a posture not only beautiful, but indispensably requisite and necessary to assist the operations of the *Bit*.

Nature, which in many instances is found to be wiser than reason and human invention, does not always consider the beauty and grace which arise from symmetry and proportion, *abstractedly* in themselves as *Beauty* and *Grace*, as some may imagine, who mistake the effect for the cause; but gave them merely to be *subservient* to *Utility*, and to advance her own great and wise purposes. Thus, when an horse is, generally speaking, strong, active, and excellent in his paces, he will be found to be justly and truly made in all the essential parts upon which his paces and strength depend; and
when

when so proportioned, he will likewise generally be found to be *handsome*. Here beauty is subservient to utility, and holds but the *second* place, for he could not have been strong or active, without being well-made, and being so, he will most probably be handsome from the harmony and proportion of his structure ; for it is this proportion which is the parent of perfection in all objects, and where it is not observed, or is defective, the original fault must be in the quality and proportion of the constituent parts ; so that the beauty is no more than the result of a just conformation, and serves only as a polish to the whole. With respect, therefore, to the placing of the head, when the horse wears a bitt, the posture in which he is taught to hold it, is not required because it has a pleasing appearance, but because it is so absolutely *necessary*, that were it otherwise, the bitt could not operate, nor the rider avail himself of it, to put the horse to those services for which nature seems to have formed and designed him.

When, therefore, the horse thrusts out his nose, and turns it upward, this posture is not to be blamed because it is ugly and disagreeable, for in many animals it may be proper, and even becoming ; as in the stag, and sometimes even in an horse, as when running wild, and full of gaiety and spirit ; but it is to be condemned in an horse when *mounted*, because it entirely frees him from all obedience to the hand of the rider, and renders the bitt useless, and of no effect.

In this attitude, he can neither be stopped, *united*, guided, or supported : on the contrary, if he goes into the opposite extreme, and carries his head so low as to *arm* himself, or touch his throat with his chin, or the end of the *Branches*, the bitt in this instance will have no power, and the horse, by *crouding himself together*, and not keeping the due distance which nature has set between his head, neck, and shoulders, will not be able to lift his legs, or put them forward, hardly to see his way, and must go in a manner equally disagreeable to the spectator, and unsafe to himself and his rider. The perfect posture then is to be found in a *Medium*, and is derived from both extremes. The skill of the horseman must accomplish this, for in this the science of the bitt consists, and he will endeavour to do it with gentleness, exactness, and patience; he will *collect* and put his horse *in the hand*, so as to make him feel the impression, and follow its motions without pain or surprise, but smoothly and gradually; requiring no more than a gentle and easy submission, and remembering to do nothing that may alarm and disturb, so as to provoke him to rebel against the *very* hand he is required to obey.

When an horse can *stop* readily and with ease, when his head is constant and steady, and he is *light* and *firm* in the hand, and so supple as to be able to obey it in all its motions with ease and readiness, he gives ample proofs that the bitt is properly adjusted, and fitted to his mouth; and that he is reconciled, and even pleased with

with the power it exercises over him: on the contrary, if he opens his mouth as if he was gagged, if he wreathes and twists his jaws, if he draws up his tongue above the mouth-piece, or thrusts it out of his mouth sideways, if he *retains* himself, or runs backward, if he carries his head very low, and endeavours to force the hand, if he fears the impression of the *Bitt*, has no *Appuy*, tosses his head up and down, or refuses to advance, and go forward, interrupting his *Manege* with various disorders, he gives evident reason, by the commission of these irregularities, to suspect that the bitt is not properly adapted to his mouth, and offends, or hurts it, either within side, or without.

It has already been said, that the different *Sorts* of *Mouths* are not so numerous, nor their structure and properties so opposite, as to justify the almost infinite variety of bitts, which were invented in past times; it is nevertheless certain, that all are not formed with all the qualities which compose a good and perfect mouth; nor have all horses the *same sort* of mouths, whether good or bad; for were that the case, the horseman's task would require no skill or discernment, and *one* bitt would infallibly suit all horses. Some *discretionary* power must therefore be allowed, and horsemen must know how to avail themselves of bitts, more or less different, for the government of horses, which in the peculiar formation and qualities of their mouths, shapes and sizes of their bodies, and even in their temper, are found to

differ from one another; for different mouths must demand, to a certain degree, a variety of bits, which variety is only to be condemned, when indulged to an injudicious and wanton excess.

It is most true and apparent, that that horse which is strong and firm in his structure, endued with gentleness and spirit, is active, and has good legs and feet, can never want a bit, whose principal effect is to raise and support, because he is very able to furnish to himself all the assistance he can need, and from the concurrence of these properties, will most probably have received from nature a proper disposition and a good mouth: that horse likewise whose forehead is long, and elegantly turned, with a lean and small head, and whose jaws at the setting on of the head, are wide and open, can never call for a bit which is particularly constructed to fix his head in a posture, in which nature has placed it before: again, that horse whose mouth is large and deep, whose *Bars* have a proper degree of feeling, neither too hard, nor too tender, with a brisk fine *Tongue*, small and thin *Lips*, the *Beard* well made, and neither too delicate, nor callous, will never require a bit particularly small, nor one calculated to awe and restrain him beyond the common degree; nor one with the *Liberty* or *Upset* wherein to lodge the tongue, larger than usual; nor with a *Curb* stricter, or more severe than it should be, to be felt and acknowledged. Happy indeed would horsemen be, were it easy to find horses possessed
of

of these useful and noble qualities. But this is seldom their lot, and it is from the want of some, and sometimes of all these requisites, that the skilful horseman is called upon to remedy by art the faults, and supply the defects of nature, when she proves perverse and unkind.

This truth being established, that there are few if any horses given to man so correct and perfect, as not to have something wrong, something that we would wish otherwise in their shape, limbs, or character; the utility, as well as necessity, of the horseman's art will be clear and evident; and the merit of that art must be confessed, which comes in as a friend to the assistance of nature, which strengthens it where it is feeble, guides and supports where it is weak and uncertain, and always acts so kind a part, as to leave it improved and better than it was, when it was first undertaken.

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C H A P. II.

Of the Branches.

THE *Mouth-piece*, in order to produce the wished-for effects, and operate justly and with certainty upon the mouth, so as to be able to raise, support, unite, or restrain the horse, without violence or pain, should be placed directly and evenly upon the *Bars*, exactly between the teeth called the *Grinders* and the *Tushes*; and the chain, called the *Curb*, should rest equally and smoothly on that hollow under the chin, commonly called the *Beard*. The *Mouth-piece*, by its *Appuy*, or the force with which it presses the *Bars*, is employed to retain the horse in his pace, and to make him *stop*. The *Branches* govern, direct, and unite him; and the *Curb* is the cement and soul of both: for the *Mouth-piece* could have but little influence over the *Bars* from above, nor the *Branches* when pulled *below*, if the *Curb* did not connect and animate both. This is the manner in which the bitt operates, by means of the parts which compose it, *viz.* the *Mouth-piece*, *Branches*, and *Curb*, each of which has its distinct office, although all must concur and act in *Union* to produce the proposed effect. We will explain how this end is to be attained, and, to be more exact, will speak of each article separately, beginning with the *Branches*.

C H A P.

C H A P. III.

Of the Branches and Curb.

THESE are formed in different sizes, in different shapes, and proportions, as the mouth which is to wear the bitt requires; and these different shapes and proportions are what distinguish one *Bitt* from another.

The *Mouth piece* is that part of the *Bitt* which the horse carries in his mouth: this is sometimes made of one entire piece of iron, *kneed*, or bent in the middle, and sometimes quite strait. Some again have a joint in the middle, and other mouth-pieces have an hollow space in the middle, in which the tongue is lodged, which being not pressed so much as when the *Mouth-piece* is level, remains more free and undisturbed. This arched space is called, the Mounting, *Liberty*, or *Upset*; and, from its shape and fashion, gives a particular denomination to the bitt, as a *Pigeon* necked, a *Duck*, or *Goose* necked bitt, so called, because the two parts which compose this neck are formed in resemblance of the necks of these birds. The *Branches* are those parts of the bitt to which the *Mouth-piece* is joined and inserted, and which reaches from the horse's cheek to a certain length below his chin. They are sometimes quite strait, and sometimes bent and turned into different shapes; and, according to

the proportion in which they are bent, produce different effects upon the horse's mouth. When strait, the branches consist but of two parts ; an *Eye*, or hole at the top, to which the *Head-stall* is buckled; and an hole, or ring at the bottom, in which the reins are fastened ; besides this, one or two small *Chains*, and sometimes a slender bar of iron run across near the bottom, to keep the *Branches* firm and steady.

Those *Branches*, which are formed obliquely, are bent in different parts, and in different degrees at the upper end, near the mouth-piece. When they are bent so as to make a *Projection* near the *Mouth-piece*, this projection is called the *Elbow*, or *Shoulder* ; and when it is towards the bottom, it is named the *Knee* or *Ham*. There is an imaginary line belonging to all bits, called by horsemen and bitt-makers, the *Line* of the *Banquet*, or upper part of the branch, above the mouth-piece ; which beginning from the *Eye* at the top of the branch, runs to the end. In this, all the delicacy of the art consists ; for it is the rule and guide by which the bitt is to be adapted to the mouth, and by which the strength or weakness of the branches are to be known. To these we may add one part more, which is called the *Arch of the Banquet*, and is at the insertion of the *Mouth-piece* into the branches. Under this, there is another called the *Beard*.

The next and last article belonging to the bitt, is the *Chain*, or *Curb*, which goes under the *Chin*. The perfection

fection of the bitt, and the certainty of its effects depend upon the union and correspondence of the *Curb* with the *Branches*. To attain this purpose, great exactness must be observed, as that it be of a just and suitable length with the *Beard*, and that it remains flat and immoveable in its place, not galling, or pinching the part, but yet keeping it in due subjection: for were it to be loose, and shift its place, it would render the branches entirely useless. This *Curb* is composed of many links; the larger they are, the gentler and easier they are, and when, from the ticklishness and delicacy of some horses, they happen to be too strict, a piece of cloth or leather, put between them and the *Beard*, will blunt their effect. The adjusting the *Curb* properly, is a matter not only of the utmost consequence to give the branches their due power, but is also of so much exactness and nicety, that few of the Bitt-makers themselves are equal to the task, so as to know the shape and temper of each mouth, the dependence which all parts of the bitt have upon one another, of what length or shape to form the *Branches*, and to complete the machine with that truth and justness, which the purpose to which it is destined most absolutely requires. The greatest difficulty is to fix the *Curb*; and, although it calls for so much care and knowledge, and almost each horse, from the size or temper of his mouth, should wear his bitt *with a difference*, yet they are generally kept *ready made*, and many people are content to buy them.

them so, and thrust them into their horses mouths, pleased with the polish, and mechanic neatness of the work, which in this nation is very beautiful; and judging this to be sufficient, concern themselves no farther.

Of outward form elaborate, of inward less exact. MILTON.

When the *Curb* (as already mentioned) is too loose and long, it defeats the operation of the *Branches*, and by giving too much room, allows them to go back, which posture oftentimes galls and frets the horse's lips, and frees him from subjection to the hand.

When it is too short, it is always too severe, and binds and gags the horse, so as to occasion great uneasiness and disturbance, depriving the branches likewise, to a certain degree, of their just effect. In order to hinder the *Hook* to which the *Curb* is hung, and which confines it in its place, from hurting the horse either in his cheek or lip, great care should be taken to turn it somewhat round and thick, and to proportion its length, so that it may touch only the extremity of the lip, which is the place where it joins the last link of the *Curb*. The due length is generally fixed by the distance from the *Eye* of, the *Branch*, to the *Elbow*, or *Shoulder*; and in *strait* branches where there is none, to the *Place* where the elbow would be, if there was one. If the *Beard* is too tender and sensible, it will be proper to make the *Curb* of one piece of iron, remembering to have it round, smooth, and well

well polished ; taking care to make the curb rest in its place, and not to slip up above the *Beard* upon the jaw-bone, as it happens to horses which are small, narrow, and very quick of feeling in that part. To keep it steady, therefore, the *Hooks* must be longer than they commonly are, hollow or arched, especially upwards, and the *Curb* either round or flat, according as the *Beard* requires, and *short*, to balance the extraordinary length of the *Hooks*. To shield the *Beard* likewise from the pressure of the *Curb*, a bit of cloth, or leather, may be put between them ; and where the part is so very ticklish, as hardly to allow any thing to touch it, the *Curb* may be made entirely of *Leather*. There is likewise another method which may be practised upon these occasions, either to work with the reins put under the *Shoulder* of the bitt, which lessens, to a great degree, the force of the *Curb*, and is called working with false reins ; or else to lay the curb entirely aside. As these *Curbs* are calculated for the ease and relief of horses whose *Beards* are too soft and yielding, there is a sort of *Curbs* likewise which are destined solely to horses whose *Beards* are thick, fleshy, and so dull and hard, as scarcely to have any feeling, but lean upon the hand, *force*, or break from it, and commit many disorders, either from a bad temper, want of strength, of suppleness, and activity ; or, as it sometimes happens, of all together. The *Curb* prescribed for horses of this character (having first tried the smooth *Curb* of *one* piece) must be hollow,

indented, or armed with small teeth, and of one piece of iron.

This indeed has great power, and will perform all that can be executed by a bitt; but it is too rude, and so painful, as to be unbecoming in an horseman to use. The more eligible part will therefore be, with horses to which such severity is requisite, either to reject them totally, or endeavour to form them by milder treatment, and with judgment and knowledge, rather than to expose them, by the harshness of this curb, to work disagreeably, or be indebted for their obedience to so much rigour and cruelty. It was likewise customary to fix above the *Mouth-piece* a thin *Chain*, or slender bar of iron, resembling a small *Snaffle*, but better known by the French term of *Trenchefile*. This, at present, at least in this country, is laid aside; it nevertheless has its use, and may be employed with advantage to horses which are apt to *drink* or *swallow* their *Bitt*, as the expression is, or bury it so deep in their mouths, as to hinder it from having a due and just effect. It serves also, to a certain degree, as a *Player*, to refresh and enliven the mouth, somewhat in the same manner as the little chain so called, which is hung in the middle of the *Upset*, and laying upon the tongue, keeps it in motion, and makes the mouth moist and pleasant.

Such, under various forms and combinations, are the component parts of the machines called *Bitts*. The general rules which must be observed in adapting them

to the mouth, the different sorts at present in use, with their properties and effects, will now demand to be considered ; but as this cannot be done but relatively to the mouths to which they are to be applied, it will be indispensably necessary, in this place, previously to speak of them, and of several particulars incident to them.

C H A P. IV.

Of the Bars and Lips.

IN order to be able to adjust a bitt to the mouth of any horse, the first thing necessary is to examine the qualities, and to consider and measure the proportions, so as to make it tally and answer to the temper and properties of each particular part. The method of doing this, is to be able to discern the natural faults and imperfections, so as to palliate and correct them by the structure of the bitt ; for were the mouths of horses good and perfect, there would be no trouble, and little need of science, to furnish them with bits.

The general defects are, that they are *too* narrow and small, or too large and wide ; that they have the *Tongue* too thick and broad ; the channel, or place where it is lodged, too confined and straitened ; the *Bars* too dull and hard, or too delicate ; the *Lips* too flat and fleshy ; the *Palate*, or roof of the mouth, too nice and ticklish,

and too low, that is to say too *fleshy*, or not sufficiently so; and above all, the jaws too large, narrow, and confined. Nor does it fail sometimes to happen, in addition to the perplexity which each particular defect will occasion, that they all meet together in the same horse, and being opposite and contrary to each other, will demand the utmost skill of the most able horseman to steer between these difficulties, which this complication of disorders will throw in his way.

It is not, however, the thickness of the *Lips*, the hardness of the *Bars*, nor the bigness of the *Tongue*, which need occasion much trouble; for a palliative, if not a remedy, may certainly be found in allowing a large and open *Liberty* to the bitt, so as not to press or confine the tongue; and in having a firmer and fuller *Appuy* upon the *Bars*, but so as not to squeeze, or disturb the lips. But when the *Mouth* is narrow, and the *Bars* at the same time tender, a more serious distress must arise; for if the *Mouth-piece* is small and thin, to suit the size of the mouth, it will offend and hurt the *Bars*; and in this instance, the *Bitt*, instead of fixing and assuring the horse's head, will tease and fret him so as to make him toss it about, and commit many disorders with it. When the *Tongue* is gross and clumsy, and the *Channel* narrow, the *Appuy*, or stress of the *Mouth-piece*, which ought to be upon the *Bars*, will render the *Liberty* so comparatively small, that it will act rather upon the *Tongue*; and, instead of easing and relieving, will confine

of these useful and noble qualities. But this is seldom their lot, and it is from the want of some, and sometimes of all these requisites, that the skilful horseman is called upon to remedy by art the faults, and supply the defects of nature, when she proves perverse and unkind.

This truth being established, that there are few if any horses given to man so correct and perfect, as not to have something wrong, something that we would wish otherwise in their shape, limbs, or character; the utility, as well as necessity, of the horseman's art will be clear and evident; and the merit of that art must be confessed, which comes in as a friend to the assistance of nature, which strengthens it where it is feeble, guides and supports where it is weak and uncertain, and always acts so kind a part, as to leave it improved and better than it was, when it was first undertaken.

properly in its channel, whose *Lips* are not thick, nor fleshy, whose *Bars* are endued with a certain degree of feeling, without being too tender, such horses will require but little trouble, and the simplest and plainest bitt will suffice, especially if to these advantages, a fine and long *Foreband*, a small and well-turned *Head* be added, and they are active, strong, and gentle, with spirit and courage; horses of this stamp will prevent the labours of art, for nature may almost be said to have *bitted* them herself, when she furnished them with these happy and superior qualities. The only difficulty is to find them.

When an horse possesses all the qualities which constitute a fine mouth, and, at the same time, is weak in his fore parts, it is certain that he will, and must lean more upon the hand than he ought, and will, upon this account, require a ruder and more powerful bitt; and although no bitt should be so harsh as to cause pain, yet, in this instance, it is evident, that one ought to be used which is stricter, and more compulsive, than in other circumstances would be necessary.

When the *Bars* are round and callous, and the *Lips* are fleshy and big, the bitt should be so constructed, as to keep clear of the *Lips*, and press only upon the *Bars*. If, on the contrary, the *Bars* are good, and the *Lips* in fault, the intention of the bitt should be to ease the *Bars*, and attack the *Lips* more forcibly. Both these are effected, by making the mouth-piece thicker or thinner,

where it is to ease, or press upon these parts. If the *Bars* are hard and callous, and the lips small and thin; a *Mouth-piece* somewhat sharp and edged will be more effectual than one that is round. When the *Bars* are hard, the *Lips* large, or the mouth narrow, the *Mouth-piece* should be formed so as to affect the *Bars*, and leave the *Lips* at liberty; that is to say, it should be thick and round at the middle, and smaller and sharper at the end. When the mouth is dry and dull, a *Player*, or some rings hung upon the *Mouth-piece*, by their turning and motion, will awaken the feelings, and make the mouth fresh and pleasant; and when the *Bars* are somewhat lifeless, and the mouth narrow, so as not to suffer much iron to be put into it, a large *Liberty*, with the *Mouth-piece* narrowed, and sharpened off toward the ends, will take up less room, and from its sharpness be more felt by the *Bars*. It must be remembered, that each of these bits must have the liberty in proportion to the size and action of the *Tongue*, and the properties of the *Palate*.

But when, to these imperfections, heat and fretfulness of temper are added; if the bit, which was calculated to remedy the vices of the mouth only, should fail of the expected effect, instead of augmenting its rigour, you should make it more easy and gentle, by composing the *Mouth-piece* of one entire piece, without a *Liberty*, if the *Tongue* will permit; and if not, one should be made, still keeping the *Mouth-piece* entire; that is to say, not broken.

broken or disjointed, and the two parts fastened by a *Link* in the middle; but the *Liberty* hollowed out of a solid piece, which will have this advantage, that being solid, it will not bend, and will keep the mouth in a firm and just *Appuy*, fixing the *Head*, and maintaining a constant and equal degree of subjection in such horses as are apt to have their heads fickle and uncertain; and reconciling them to the constraint better than a *jointed Liberty* could effect; teaching them, at the same time, by the uniformity of repeated lessons, that all their efforts of resistance are in vain, and that no irregular motions of the head, no grimaces, or distortions can avail, to change or remove what is fixed and stable; and to which habit and patience will, soon or late, dispose them to submit.

With respect to horses whose *Bars* are high, sharp, and endowed with such sensibility, as scarcely to suffer any thing to touch them, a plain and simple mouth-piece, or *Cannon* will be most suitable; it should be moulded likewise with the ends *thick* and *full*, and with a *Liberty* for the tongue, which, by being bent, will work more upon the *Lips*, and consequently spare the *Bars*; while time and perseverance, which conquer most difficulties, will lend their assistance, and reconcile all. To proceed; it is not only necessary that the *Branches* should have their peculiar and distinct effect, and that the *Mouth-piece* should correspond with the structure and temper of the mouth; but it is indispensibly necessary,
that

that both these parts should act together, and assist each other, and that with the utmost truth and exactness, otherwise many disorders would arise; for how nicely soever the *Mouth-piece* may be adapted to the mouth, it will avail but little if the *Branches* do not correspond; for if they are too rude and harsh, the horse will be afraid of the *Mouth-piece*, gentle as it may be, as much as if it was really severe; and if, on the other side, the *Branch* should be strait to a certain degree, and the *Mouth-piece* too weak and easy, it would not have its due effect, to raise, confine, or support the horse; but he would lean upon the hand, and grow so heavy and dead, as to be very awkward and unpleasing. In these delicate circumstances the horseman must trust to his experience, and employ his judgment; nor is it a small share of either that will be sufficient to direct his conduct: above all, he should be well and intimately acquainted with the faults and defects of the horse, and able to discern when they will admit of a remedy, and when they are incurable; should know the temper, and see what qualities nature has given, and what she withholds, so that he may decide how far to interfere, and to what degree of justness and grace he may hope to bring the animal, so as to make it answer the end he wishes to attain.

C H A P. V.

Of the Tongue and Palate.

WHEN the *Tongue* is so thick that it cannot be contained in the *Channel*, or is too broad and big, it will prevent the *Mouth piece* from resting upon the *Bars*, will make the *Appuy* hard and dead, deprive the bitt of its due effect, and frequently be bruised, fretted, and injured by it. The true and only remedy for these evils, is to allow a proper place for the tongue, by making a just and convenient *Liberty*. The fantastical and strange *Liberties*, or *Upsets* of bitts; which are so frequent in books, as well as the preposterous bitts which are to be found in them, are entitled to no notice upon this occasion, inasmuch that they appear to have been formed rather to exercise the fancy and invention of the bitt-makers, than to answer the wants of the able and judicious horseman.

In what cases this *Liberty* should be formed, either *whole*, or composed of *two parts*, we have set forth in the preceding chapter; it will be sufficient then barely to repeat in this, that when the *Tongue* is well-formed, and of a reasonable size, it should be small and moderate; and when the tongue is gross and big, it should be large and spacious; or, in other words, it should be adapted to the tongue, and made in measure and pro-

portion to it, care being taken at the same time, that it be not so wide, as to affect the *Bars*, for upon them the whole virtue of the bitt depends.

When the mouth is *small* and *narrow*, the *Mouth-piece* must be in proportion, remembering, at the same time, that it should not be so little and thin, as by its sharpness to alarm the *Bars*; for it will be better to suffer some light temporary inconveniencies, such as to let it wrinkle the *Lips*, or press upon the rushes a little in the beginning, than to make the horse desperate, by hurting the sensibility of his bars; or, to avoid that fault, by putting more iron in his mouth than nature allows it to contain. With these difficulties the horseman must contend awhile; which, if attacked with prudence and moderation, will by degrees grow less and less, till they totally vanish. Time, and a judicious treatment, will bring the bars to a proper tone and feeling, and the mouth will become at last so seasoned, as to be patient of the bitt, and obey its impressions at the will of the hand which directs it.

To these likewise many faults and irregularities in the horse may be added; as *gaping*, or opening the mouth beyond measure, than which nothing is more displeasing to the eye; *putting* out the *Tongue*; or letting it hang out on *one side*; *drawing* it up above the *mouth-piece*, *wreathing* and *moving his jaw*, *arming* himself, or resting the branches of the bitt, or his chin, upon his breast, and carrying his head entirely on one side; to these bad

habits and tricks, it is not in the power of a bitt to furnish a remedy. Long and patient exercise, discretion, and a correct and judicious hand, are the only means which can be employed to redress these capricious postures of the *Head*; and for the opening of the mouth, the best correction is to place the *Nose-band* low, and draw it very close and tight, unless the vice proceeds from the *Bitt*, by being too big for the mouth, or causing any pain or uneasiness; in which case, the bitt must be altered, and the cause being removed, the effect will cease.

When the horse *lolls out* his tongue, it proceeds either from a bad habit, or because it is too *long*. When the latter is the case, it may be cut shorter, and the remedy is certain, but too cruel to be offered, although constantly prescribed by ancient writers: when it is owing to mere whim and inclination, and the bitt fits so justly and equally in his mouth, that nothing can be found amiss, the fault must either be permitted, or the offending part be made *shorter* by *Amputation*, as in the instance of its being too long. When the horse lolls it out on one side, he thereby frustrates, in part, the effect of the bitt, and renders the *Appuy* uncertain. Frequent and gentle strokes of the switch or whip, to alarm and surprize him, are the best corrections that can be used; though some prescribe a sort of *Muzzle*, with small, and sharp points of iron, to prevent or punish the fault. The horses which draw up their
tongues,

tongues, and bring it over the *Mouth-piece*, are generally guilty of this trick from heat, fretfulness, and too much sensibility. To cure this evil, care should be taken that the bridle does not molest or incommode the mouth; and that the *Liberty* be so easy and large, as in no degree to press or disturb the tongue; and in order to pacify and moderate a temper too quick and impetuous, the lenities of patience and gentleness, of a light and steady hand, and of a soft and easy bitt, will prove the most effectual medicines which can be administered.

When an horse turns and twists his under jaw, being guilty of (as already said) what the French horsemen term, *faire les forces*, or imitating the action of a pair of *Sheers* when they cut any thing; the best remedy is to use a bitt formed of *one* piece, and now and then to strike the part lightly with the whip, and keep a constant hand. The horse which is apt to *carry low*, or *arm himself*, which is effected by the horse's curling his neck, so as to touch the upper part of his throat with the branches of the bitt, commits a fault which is beyond the power of the bitt to prevent or cure. To hinder the habit of *arming*, a round bit of wood has been recommended by ancient writers, to be placed in the hollow part of the jaws, which, in some degree may stop his chin from turning downwards, so as to touch his throat, and prove more effectual than any assistance that can be gained from the bitt; which is a machine whose sole intention, and sole powers are directed to
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pull the head *downwards*, and consequently cannot *raise* and *support*, and *pull it down*, at the same time. The usual method of attempting to raise the head, is to employ a bitt with branches that are easy and soft in their operation ; or to make use of a bridoon to hold the hand high ; but all these endeavours go but a little way, and are so very unequal to the task required, that those horsemen who undertake to raise an horse by the agency of the *Bitt*, defeat their wishes by the very means they use to make them successful.

Having thus discoursed of *Bitts* in a summary and general manner, it will, perhaps, be requisite, before we dismiss the subject, to recapitulate the foregoing particulars, and lay down the plainest and most certain rules for the information of those persons, who may wish to be acquainted with the properties of different bitts, and to know how to adapt them so as best to answer the horseman's views and intentions.

The easier, simpler, and lighter a bitt is in all its parts, provided it produces the desired effect, the better, and more agreeable it will be.

The neater and smaller the mouth-piece is, in proportion to the size and qualities of the mouth, the more pleasing it will be to the horse.

The mouth-piece that is made of two parts, and joined in the middle. is more easy than that which is whole and entire.

The rounder and fuller it is towards the *Ends*, the softer and gentler it will to be the mouth.

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The *Liberty* or *Upset* should be formed in *Proportion* to the mouth, especially to the *Tongue*, for the ease and accommodation of which it is principally calculated.

The *Mouth-pieces*, called *Pigeon-necks*, *Goose-necks*, *Cats-feet*, *Pas d'Ane*, *Canon a Trompe*, or a *Canne*, both which are entire, and *arched* in the middle, (and for which there is no English term) with many others, are distinguished from one another, only by being whole, or else of two parts jointed in the middle, being fuller and smaller in the mouth, and by having the *Upset*, or *Liberty*, larger or more confined.

In this particular, and in this only, the real and essential difference consists, and not in the fantastical figures and shapes into which they are wrought, nor by the addition of *Melons*, *Bells*, *Pears*, *Balls*, *Olives*, *Pater Nosters*, or *Beads*, *Scatch Mouths*, and *Cats-feet*, &c. with which, till of late years, it was usual to cover and load the bits; and which are now deservedly rejected, as cumbersome, absurd, and ridiculous.

C H A P. VI.

Of the Branches.

IT is from the *Branches*, in alliance with the *Curb*, that the *Mouth-piece* receives all its life and power. These branches act with greater, or less force, in proportion as they are nearer, or farther removed from that part of the *Mouth-piece* which presses upon the *Bars*, and is the essence of the whole. With respect to the line of the *Banquet*, or upper end of the branch, and the *Eye*, it must be remembered, that the lower parts of the branch are influenced solely by the different proportions and different situations of the upper part, called the *Eye*. If this is placed *high*, it resists the power of the branches, and keeps them strait and firm; so that when they are pulled, the *Mouth-piece*, which is between it and them, presses more strongly upon the *Bars*, than it would do, if either of these parts were to yield and give way to the other. On the contrary, if the *Banquet* and *Eye* were placed *low*, they would be too weak to resist the force of the *Branches*, and the *Mouth-piece* could have no effect. This is so infallibly certain, that the situation alone of the *Eye* will make *Branches* of different constructions, operate in the same manner, and produce the same effect; so that a strait *Branch* will be as powerful, as one which is *bent* and turned, provided the *Eye* be

be placed equally high in both : and the line in which the reins act, that is from the *Ring* of the branch to which they are fastened, be equally distant from the point of *Appuy*, or that part of the *Mouth-piece* before described, which the branches immediately attack : the variety, therefore, of *turned branches*, which abounded formerly, and of which some are still in use, are, perhaps, more to be commended for their graceful appearance, than for possessing any qualities superior to those inherent in the *strait* ; for the powers of both depend upon the *Eye*, which sits as sovereign, and commands the whole bitt. When the *Eye* is fixed to a certain degree of *Height*, and the branches are *short*, the bitt becomes powerful and severe. The situation being changed, and the *Eye* lower, accompanied with a *long Branch*, will make the bitt softer, and more indulgent.

Long branches, by being at a distance from the hand, confine and bring down the horse's head ; *short* branches, therefore, being nearer to the hand, must contribute to raise it.

A branch, of whatever shape it may be, becomes strong and rigorous, when the lower ends advance upon the *outside* of the *Line* of the *Banquet*.

The contrary effect is obtained, by making the lower ends turn *inward*, or, in other words, *towards* the neck of the horse, as the term *outward* signifies *from* it.

Short branches are more forcible, and rougher than *long*, as their power is more instantly felt, than if it

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came from a distance, and awe and constrain the mouth very strictly.

Having thus *dissected* the bitt, and shewn the distinct and separate office of each part, we will now beg leave to gather up the scattered limbs, put them together, and place the entire machine in the horse's mouth.

C H A P. VII.

Of the Bitt which should be given to a young horse.

IN the beginning of an undertaking, whose aim is to subdue and reclaim nature, and that at a time when she is wild, ignorant, and even astonished at the attempts which are made upon her, it is evident that she must not be treated but with lenity, instructed with patience, and by small degrees, and that nothing should be offered that may hurt, surprize, or occasion any disgust. The horseman, therefore, should not act the part of a *Tyrant*, but the part of a *Lover*; not endeavour to *force* her submission, but strive to gain her *Consent* and good will, by assiduity, perseverance, and the gentlest attentions; for what prospect of success would rougher manners afford? To what purpose would it be to compel a colt to go forward, or turn from fear of the whip or spur, and to trot and gallop so freely, as to supple his limbs, and form his paces, if the novelty of the bitt, and the unaccustomed restraint to which it subjects him, should

should vex and confound him, so as to make him not know what to do, nor how to behave in these extremes. It cannot be expected that he will be guided, and go with ease to himself or pleasure to the rider, if the instrument by which he is to be conducted offends, or gives him pain: all habits and acquirements should be attained gradually, and almost imperceptibly; rigour and precipitation would ruin all, and instead of forming the horse to the execution of what is required, may plunge him into vice and rebellion, so as to occasion much trouble and loss of time before he can be reduced.

He should not, therefore, at first be considered as if he was designed to be formed to all the exactness and delicacy of the bitt; and the horseman should be content if he will endure it in his mouth, so as to grow by little and little accustomed to it, till the restraint becomes by habit so familiar and easy, that he not only is not offended, but begins even to delight in it. For this purpose great care should be taken, that the bitt be easy and gentle in all its parts; that the *Mouth-piece* be larger than it need be for an horse already *bitted*; that it in no wise incommodes the *Bars*, squeezes the *Lips*, or galls the *Tongue*.

The mouth-piece called a *Canon*, with a *joint* in the middle, will be the most suitable; the *Ends* of it should be as large and full as the size of the *Mouth* will permit, for the thicker and more blunted they are, the easier

they will be to the horse, and the *Appuy* less strict and severe. The links of the *Curb* should be big, smooth, and well polished; the *Curb* somewhat long; the *Branches* should be exactly even with the *Line of the Banquet*, to make the *Appuy* moderate and equal. They should likewise be *long*; nor does it signify of what shape they are, for with most horses, they ought to be so weak, as scarcely to have any effect; so requisite it is to guard against every thing that may annoy, or disturb the horse in these first trials. In order to reconcile him to this new constraint, the reins should be held in both hands, and the horse, for some time, should only walk under the rider. Above all, upon this and all other occasions, a firm, a light, and diligent hand is necessary; for although the bitt is as the *Rudder*, by which the horse is to be steered, yet it is the *Hand* which must hold and direct the *Rudder*; and so superior is its power, that at all times it can make a gentle bitt *severe*, and convert rigour to *Ease* and *Softness*.

Such are the *Outlines*, and general principles upon which the art of biting horses is established, and by which it must exist. Under these heads, however, many distinctions must be made, and many variations permitted, which, however minute and nice, are yet so essentially necessary, that without attending to them upon proper occasions, the wishes of the horseman could never be accomplished.

It

It is not easy, however, to describe and explain the *Exceptions* to these general rules, because they cannot always be foreseen, nor is it certain that they may happen; whenever, therefore, a case occurs in which a departure from these principles becomes necessary, it must be left to the judgment of the horseman to act as the occasion requires; for no general and positive directions can be given in many unexpected difficulties which may arise, and which, therefore, the horseman himself must redress upon the spot.

To attempt to point out the means of doing this in a book, would be acting like a physician, who prescribes without seeing the patient; a bare representation of the disease may indeed be made, but there may be many circumstances and particularities in the constitution, which ought to be considered, but which cannot be known till the parties are together. In our instance, therefore, the patient *must minister to himself*, and act from his own knowledge and discernment. The leading and general rules may be gathered from books, but the deviations from them to certain degrees, and the *Refinement* of the art can be known and learnt only *among Horses*, and in the *Manege*.—I have, therefore, judged it to be the better part, to lay before the reader only a general view, without going into too minute a detail, which would probably avail only to puzzle and mislead. For this reason I have likewise forbore to speak of the bits at present most in use; such as the *Constable* bit,

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so called from the famous *Montmorency*, Constable of France, who was the inventor of it. The *French* bitt, the *Pignatelli* bitt, which bears the name of the renowned horseman who first designed it. The *Pistol* bitt, or *Buade*, owing its first name to its resemblance of a pistol in its *Branches*, and the second to its author. These, and a few others now in use, are to be seen in the shop of every bitt-maker, and their properties are explained in almost every treatise of modern horsemanship*. Suffice it to repeat, that however they may vary in the shapes and figures of their *Branches*, yet the essential difference consists merely in their *Length* or *Shortness*, and in their being more or less *before* or *behind* the banquet, or in an *even* line with it.

Upon these foundations is erected the art of biting horses, which art, as far as it reaches, is sure and constant; but which, in spite of all the merit and praise of which it has so long been in possession, will, upon a serious and strict trial, never, I doubt, be found adequate to the views of a sound and intelligent horseman, nor capable of bringing an horse to that degree of suppleness, and exactness of carriage, which the truth

* It is not for the same reason that the bitts used and valued in this nation, and distinguished by the names of *Weymouth* bitts, *Pelham* bitts, *hard* and *sharps*, &c. are not mentioned here. They are neither *Bitts* nor *Snaffles*, but *infra classem*, and of no account. Nor can what is called the Turkish bitt be valued, till severity and brutal violence shall be deemed virtues in riding.

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and perfection of the art require. These attainments seeming to have been reserved for a more simple, but powerful machine, called the *Snaffle*.

C H A P. VIII.

Of the Snaffle.

FROM what has been said in the foregoing chapter, the reader must be sensible of the many difficulties which, from the difference of conformation in the *Bodies* and *Limbs* of horses, the qualities of their *Mouths*, their tempers, the setting on of the *Head*, and other particulars, that person has to encounter who undertakes to *bitt* an horse. The almost infinite *Number* of bitts, which formerly were in use (but now judiciously reduced to a very few), their variety of shapes and figures, the use of *Caveçons*, of *Bridons*, and *Martingales*, which acted with them as auxiliaries, and the number of general rules and directions summed up in the former chapters, all seem to proclaim the art of biting an horse to be one constant struggle between nature and art; in which the former, though harrassed and restrained, has seldom, I fear, been totally subdued, and that from the insufficiency of the arms which have been employed against her. The bridle, in its collective sense, is that instrument, which principally en-
ables

ables the horseman to govern and guide the horse, so as to make him execute what he requires of him. To perform his business justly and gracefully, the animal must first be made very supple in his fore parts; and his *Head* and *Neck* so managed, that one may be raised, and the other arched or *bent*, more or less, to the hand to which he is to turn. The bridle called the *Bitt* is so impotent in its endeavours to raise the head, that it even produces the opposite effect; nor, from the confinement in which it keeps the horse, and the small compass it affords for the action of the rein, does it allow the rider sufficient room to bend him, without pulling down his head, and putting him upon his *Shoulders*, both of which are incompatible with the true and sound principles of the art. The frequent use of *Cavefons* and *Bridons* fully evince the want of power in the bit to supple the horse, or raise the fore part.

The figures and representations of horses working upon different lessons may be appealed to, for the confirmation of this assertion; the books of past times abound with them, especially the boasted work of that king of horsemen, the duke of Newcastle; whose horses are all drawn with their heads between their knees, and yet are exhibited to the equestrian world, as standards of truth, and models of perfection. The successors of this duke, and of other great masters, as imitators, are generally a blind and servile herd, ran headlong into the errors, adopted the faults of their predecessors, and

always made use of bitts, without reflecting upon their effects; or perceiving that they could operate but to make the horse *carry low*, and to put him upon his *Shoulders*, while they thought he was all the time upon his *Haunches*. And it is plain from the constant use of bitts, and of *Carvesons* in conjunction with them, that the ancient horsemen understood but very imperfectly the posture in which the horse's head should be placed, so as to influence and direct his motions according to the formation of his body and limbs; for there is such an immediate and strict connection and dependency between the parts, that the change of posture in any single one, will, more or less, affect the whole. To illustrate this, let the horse be considered as a *Lever*, or poll, when one end is *downward*, or towards the ground, it is certain that the other must be *raised*, and turned upward. If the head of the horse, therefore, is brought *down* towards his knees, it will follow that his *Croupe* must be *raised*, and that it is then impossible for him to be balanced upon his haunches, or to be well in *Hand*; for the hand can have but little power over the horse, while the head is *down*; nor has the horse, when in this attitude, a possibility of *uniting*, or *putting himself together*; for this can only be done, by bringing his *Haunches* under him, and making them support the fore parts: a *Bitt*, therefore, operating chiefly to bring *down* the head, cannot but, more or less, be the source of these errors and contradictions. The use of the *Bridon*

joined with the *Bitt* (unless considered as a bridle *in reserve*, in case the bitt should break, or otherwise fail), proves the insufficiency of the bitt to raise and support the fore parts. This little instrument serving only to awaken and animate the mouth, and raise the head when the horse becomes heavy in the hand, or *carries low*.

The prodigious variety of *Bitts* which were used in former times, loudly proclaim the difficulty of adapting these machines to the mouths of horses, so as to answer the wishes of the rider ; for although much wantonness was indulged in the invention of *so many*, and of such strange forms ; the greater part of them must nevertheless be considered as purely calculated for the service of the horseman ; while the prodigious number of them, and the difference of their figures and dimensions, prove the uncertainty of the means employed.

To form a conjecture of the intentions of the ancient horsemen from the bitts they used, they seem to have had little more in view than to awe and command the horses by force and violence, so as to be masters of them at all events ; and the bitts which they put into their mouths, and the *Caveçons* over the nose, plainly confess that they placed all their hopes in the severity of their tools, and the strength of the hand which held them ; while all sensibility in the horse, and exactness and delicacy in the man, were either disregarded, or
unknown.

unknown. These reproaches, however, are now no more, and the present times are so enlightened, as to possess the art of biting horses in its fullest extent, and to be able to display it in its utmost force, purity, and elegance: unfortunate and mistaken at the same time! For the *Bitt*, with all its improvements and boasted virtues, can never operate so as to reconcile *Restraint* with *Liberty*, *raise* and *bend* at the same time, so as to draw up, and place the horse's head and neck in a posture which must oblige him to be upon his haunches, without *boring*, however, or turning his *Nose* upward, but in proportion to his structure and mould, keeping the mouth cool and fresh, and enabling the horse to perform his business, be it what it will, with that freedom, brilliancy, and justice, which constitute the perfection of horsemanship; unless, perhaps, in the instances of a few horses, which may be so perfect in mind and body, as to be properly called the Phoenixes of their kind.

An humbler, plain, and hitherto despised instrument, can nevertheless do the feat; and that with such certainty, readiness, and ease, that to prefer a *Bitt* to it, seems to be as strange, as to make use of the huge, complex, and intricate machine, called by the ingenious *Hogarth* *, a *new Invention* to draw a cork out of a

* Vide his prints of the Rake's Progress.

bottle, instead of a common *Screw*; than which, in a good hand, nothing can be more effectual.

This instrument is called the *Snaffle*; and if ever there was a *Panacea*, or universal medicine, the *Snaffle* is one for the mouths of horses; it suits all, it accommodates itself to all, and either finds them good, or very speedily makes them so; and the mouth once *made*, will always be faithful to the hand, let it act with what agent it will. This bridle can at once subject the horse to great restraint, or indulge it in ease and freedom; it can place the head exactly as the horseman likes to have it, and work and bend the neck and shoulders to what degree he pleases. He can raise the head, by holding up his hand; by lowering it, it will be brought down; and if he chuses to fix and confine it to a certain degree, he must use for this, as well as for the purpose of *bending*, *double Reins*, that is, two on each side; the ends of which must be fastened in a staple near the pommel of the saddle, or to the *Girths*, higher or lower, as the mouth, proportions of the horse, and his manner of going require; and if properly measured and adjusted, they will form and command the horse so effectually, as in a great degree to palliate many imperfections of the mouth, and many faults in the mould and figure.

The reins thus fastened, or even *one* only, for the sake of working one jaw and side, will operate, more or less, as the *Branches* do to a bitt, and the snaffle will almost

almost be a *Bitt*, a *Bridon*, a *cavefon*, and *martingal* in one. When the horseman would bend his horse, he must pull the rein of that side to which he is going, and lengthen that of the opposite, that they may not counteract each other. Nothing will awaken a dull mouth, and bring it to life and feeling, so soon as this bridle. If the mouth is hard and callous, the iron should be twisted so as to have a sort of edge, which will search the lips, and when they will permit, the *Bars*; and if gently moved, or drawn from side to side, keep the mouth fresh and cool. If the *twisted*, or rough snaffle is thought too harsh, and the hand not skilful enough to moderate its effects, a smooth snaffle may be used; or if a bit of linen be wrapped round the twisted snaffle, it will make it easy and smooth, and the mouth once made fine and delicate, will be true to its feelings, will obey the *Snaffle*, and follow the hand with as much exactness and precision as the *Bitt* knows to demand, but with more freedom and boldness than it ever can allow. Nor need the *Aids* of the horseman be ruder, or more apparent, than when using a bitt; for if the horse be quick in his feeling, has a mouth well-worked and seasoned, and is active, supple, and willing, that is to say, be *completely dressed*, the rider may turn and wind him at pleasure, with as much grace, ease, and secrecy as the bitt can boast. To conclude, the *Bitt* is certainly more graceful, and the horse appears, when furnished with it, to more advantage; it likewise is

more strong and coercive than the *Snaffle*; but its power can be wanted only in the circumstances of hard mouths, and rude hands, where mere violence is preferred to gentleness and art; as in the instance of coach-horses, and many others, under the management of common grooms, and other ignorant people.

To such persons I do not address this discourse; yet I could tell them, if they wish to know, that it is the mouth alone in which they should put their trust, and not in the strength of their arms, nor in the rigour of the bitt; and when this is formed, and reduced to a just temper, and the hand knows how to *play* upon it, they will find, that not only a *Snaffle*, but even a *Riband*, or *Packbread* will be sufficient to guide and control the animal in all its motions. The mouth, therefore, being *made*, and without it there can be no riding, the *Snaffle* will be as effectual as the bitt, and in all other particulars greatly superior to it; while it stands doubly valuable and recommended from the plainness and simplicity of its composition, and from the ease and readiness with which it may be used.

Such are the properties and merits of the *Snaffle*; these, long observation and not a little experience have taught me to think preferable (generally speaking) to those of the *Bitt*, and to point out and recommend, with all deference to others. Conscious, at the same time, that in doing this, I commit *High Treason* against the dignity and pretended rights of the bitt, but not being legally

gally entitled to the pre-eminence it has so long enjoyed, this sacrifice is due to justice and to truth.

—— *Detrabere ausus*

Hærentem capiti multa cum laude coronam.

HOR.

C H A P. IX.

Of the Bridon, Caveçon and Martingale.

THESE are no more than assistants, and humble attendants of the bitt; they ought, therefore, to share the fate of their master, and fall with it. Wherever the *double-reined snaffle* comes, it will extinguish and banish them from the common-wealth of horsemanship. In passing condemnation, it may not, however, be improper to assign some reasons for pronouncing sentence upon them.

The *Bridon*, to be considered in its best light, must be employed only as a *second* bridle, or *Bridle in reserve*, in case any failure of the first, or *great Bridle*, called the bitt, should call for its assistance. In *Battle*, therefore, or even in *Hunting*, and upon other occasions, it may be of much service; for in war the reins were composed of links of iron, and were no more than small chains, which could not be severed by a stroke of the sword, or sabre. The bridles worn by coach-horses at present,

present, when exercised, or taken out to be watered, are of this sort, and used upon these little occasions, instead of the bitts which they wear when put to draw the coach. The *Bridons*, or *small* bridles, are of several sorts: some have one *joint* in the middle, some two, and others are quite even and smooth. These variations, however, are distinctions which make no difference, for they all produce the same effect. When used with a bitt, the *Bridon* is intended somewhat to bend the neck, but more especially to raise the head, and to correct the effect of the bitt in pulling it down; so that between them, there is an eternal contest and opposition; but the *Bridon* is not strong enough to stand against the force of its antagonist. That horseman, therefore, who wishes to have his horse carry *high*, should use only a *Bridon*, or *Snaffle*, which is the same sort of bridle, only thicker and stronger; and if he would have his horse carry his head *low*, let him employ the bitt; but to use them together, is to endeavour to reconcile flat contradictions; inasmuch as that when the head is to be *raised* by the *Bridon*, the *Bitt* must cease to act, and when the latter confines, and pulls the head *down*, the former becomes totally useless.

C H A P. X.

Of the Martingale.

THE *Martingale*, invented by *Evangelista*, an eminent horseman of *Milan*, is a long strap, or thong of leather, the one end of which is fastened to the girth, between the fore legs, and the other to the bitt, or, which is the better way, should have a thin mouth-piece of its own. It is of service in cases where the horse tosses his head, or turns his muzzle upwards, when he *beats* upon the hand, and his head is uncertain and inconstant; when his jaws are too tight, and when he is *stag-necked*. In these circumstances, the *Martingale*, although decried by many horsemen, will have its merit, and contribute to bring down the nose, and settle the head in a just and becoming posture, till, by practice and habit, the horse will be able to carry it with steadiness and grace.

It is nevertheless rather a rude and compulsive implement; but the faults above-mentioned, being rather desperate, require a desperate remedy: nor is it improper to *prepare* a young and unmouthed horse for the *Bitt*, for it will confine and place the head, by a gentle restraint, without disquieting and alarming the mouth at first, so much as the bitt will do; which acting, upon the *Bars* and *Beard*, subjects the horse to greater rigour.

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The difficulty in using the *Martingale* consists entirely in fixing it to a just measure, so as not to check the horse, nor yet allow him in too wanton a liberty. This the horseman must do for himself, and consult the *Make* of the horse, his temper, and manner of going, as his guide and director.

If the *Snaffle* is used with the reins fastened low, it becomes a *Martingale*, or a better thing; because the hand can make it strict or easy, and *both* by turns, as the rider pleases, and the horse requires.

C H A P. XI.

Of Cavesson.

THIS is an instrument, which, from the earliest days of modern horsemanship, even to the present time, has been employed and considered as the most effectual, and almost the *only* means of breaking and reducing an horse to suppleness and obedience. Many are the sorts which have been invented for this purpose; differing from each other in no essential point, but in being of different degrees of mildness or severity; and it is astonishing to what an excess of cruelty they were carried to answer the latter purpose; they are always tied over the nose, and being made of iron, and armed with sharp teeth, harrowed and tore the poor animal in a manner that might have made a *Butcher* blush,

blush, but of which the old horsemen seem to have been proud; it being a sort of proverbial boast among them, that a *bloody Nose* made a *good Mouth*; their chief intention being to restrain and bend the horse by the *Caveçon*, and to save the *Mouth* at the expence of the *Nose*; at the same time encumbering the horse with both, nor considering, while they thought of *saving* the mouth, that is, not making it acquainted with the *Bitt*, that, till it had been properly worked and formed, it could never be true and faithful to the hand; and that in order to be *made*, it must first be prepared and seasoned; and although a raw and ignorant mouth may be spoiled by a rough and injudicious hand, yet there is no *natural* mouth, however good, that does not require to be moulded, and wrought upon by the bitt, before it can be brought to such a temper and feeling, as to act in a close and delicate correspondence with the hand which is to govern it. Upon this principle, therefore, of reasoning, it must follow, that if an horse is to be worked only by means of the *Caveçon*, and the bitt is to be inactive, or but slightly employed; let him be never so well dressed to the *Caveçon*, yet, when he comes to be rode with the bitt alone, as he ought sometimes to be, his mouth, for want of practice, will be awkward and unformed, though years may have been spent to make him otherwise complete. The *Caveçon*, therefore, to be seen in its best light, and allowed in its fullest extent of merit, should never be used but as *preparatory* to the bitt,

and as an engine to bend and supple the horse. In which latter office, it certainly can boast a power much superior to that of the bitt, and such as must entitle it to the greatest applause, were it not humbled by one unhappy circumstance, that at the same time that it *bends*, it *pulls down* the head, and puts the horse upon his *Shoulders*.

In spite of this inconvenience, it is nevertheless certain, that if the services of the *Snaffle*, as abovementioned, were not known, the *Cavefon* must stand possessed of much praise; and as it is very efficacious in bending and suppling the horse, may at least dispute precedence with the *Bitt*; while both, at the appearance of the *Snaffle*, which is *both in one*, and something more, ought to retreat, and *bide their diminished heads*.

C H A P. XII.

Of working Horses in the Hand.

WE are to understand by the expression of *working Horses in Hand*, all those lessons and exercises, which an horse is taught to perform without having a *Man upon his Back*, in order to prepare and qualify him to execute the different *Airs* of the *Manege*, or to answer other purposes, by forming his mouth, and suppling his limbs and body; the person who exercises him, *standing or walking* by him, and directing and assisting, so as to make him execute *unmounted*, the motions and airs he will be required to display under the rider: the chief intention, however, of this method is purely to prepare him gradually for being rode, and the great *Advantage* of it is, that he can be attacked, and accustomed to his task, with more certainty, dispatch, and safety to the *Man*, than if he bore him upon his back; for it is certain, that in this manner of working, the man being *on Foot* can be in no danger from any fallies or misbehaviour of the horse; and although it is requisite that an horseman should always act with resolution, firmness, and courage, it yet is equally true, that he need not *court* danger, and on many occasions, *the better part of valour is discretion*: again, the horse himself, by being thus worked, is assisted and supported by the
hand,

hand, which conducts him, while it puts him into new postures, and demands motions from him, which, from the stiffness of his limbs he scarcely can execute; as a master leads the scholar he teaches to dance, till his joints grow pliant, and he knows how to balance his body, without a supporter. In all cases likewise where the horse resists and rebels; or where, from natural stiffness, or ill temper, he refuses to bend and take his ply; nothing that can be done with a man upon his back (were safety not considered), can be so effectual to bring him to reason, as to work him *unmounted*; because more cogent arguments may be used, both to instruct him if he is ignorant, and to compel him to submission, if he with-holds it, from malice and obstinacy.

This method of working horses seems to have been unknown, in a great degree, to ancient horsemen; nor do the more modern writers appear to have made much acquaintance with it; as little mention of it is to be found in the many treatises composed by them; although this manner of working horses has long been practised in *Maneges* of no mean fame, established in different nations, particularly among the Italians, and in Germany.

An old English writer, and horseman, who published, in the year 1624, a work, whose title is *Browne his fifty Years Practice, or an exact Discourse concerning Snaffle-riding, &c.* seems to have been apprized (as far as he went),

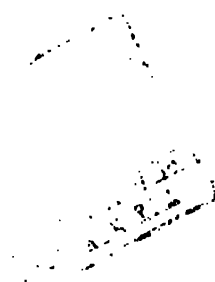
went), of the utility of this kind of *Manege*, as well as of the necessity of raising the horse *before*, and the advantage which the *Snaffle* has over the bitt when this is the horseman's intention.

Another author, who mentions this method of working horses, is an expert horseman of the present day, and a distinguished judge and patron of the art: this kind of *Manege* stands censured and condemned by him; and it is much to be lamented that the writer has assigned no reason for the sentence he passes upon it; for as much as that if he had thought fit to have favoured the reader with any, they would probably have precluded these, which I now, with all deference, presume to offer in its behalf *.

The old writer, *Browne*, directs us, in order to raise the head, and form the mouth at the same time, to make use of a *Snaffle*, the reins of which being sufficiently long, were to run through a pulley, placed over the horse's head, as he stood in his stall; a man being behind, gently and by degrees, drew the head upward, and as the horse followed the rein, and raised his head, the man was instantly to slacken his hand, and gave him ease; then pull him up again, and so continue solliciting the mouth, and raising the head, till he had brought it to the pitch where he intended to fix it: at this point it must be held some time, the man remem-

* Vide a New Method of Breaking Horses, by Henry Earl of Pembroke.

bering to pull up, and ease and let down his head alternately; till by this constant and gentle practice, he will become so obedient, as to climb as high as the rein will lead him, will be light in the hand, and enabled to carry his head at a just and becoming height. This is working on one spot, or, as it is called in the *French Manege*, *ferme a ferme*. To this he adds another method, which he recommends in order to form the paces, and work the horses progressively, or *at Liberty*: addressing himself to his son, for whose instruction he wrote, he says, “ And now, loving son, I will heere,
 “ with God’s helpe, set you downe a perfect and unfal-
 “ liable way how to teach your horse without chafing
 “ or heating him: first, I would have you put on his
 “ musroule and martingale; and then his bridle; then
 “ put a surfingle about him, and put your martingale
 “ to the surfingle; then take two good strong lines (or
 “ ropes) so long as will reach so farre behind the
 “ horse, as you may be in safety from his heels, then
 “ make fast first the one corde to the one side of the
 “ snaffle, and the other to the other end of the snaffle;
 “ then take the ends thereof in your left hand, and the
 “ rod in your right; also then bring your horse into
 “ some large court, that is either walled or paled, and
 “ there let one lead him by the head round about the
 “ court, and come you after; then let him that doth
 “ lead him goe from him, then put him forward upon
 “ a foote pace, and guide him with your long reines,
 and





“ and bring him to and fro, that he may know your
 “ hand, then begin to put him forward with your rod,
 “ and make him trot faire and gently at first. Then
 “ you may carry him something harder at your hand,
 “ and put him into an even trot, and you shall see him
 “ presently begin to goe proudlie before you; then as
 “ soon as you see him settle himself never so little, to set
 “ his feete to your liking, then staie him presently, and
 “ make much of him, and give him some reward *,
 “ and give him over for that time; and feede him well
 “ with oates, and let him rest one hour at least; and
 “ then take him out againe, and exercise him as you did
 “ before, and you shall see presently, if you sharpe him
 “ up, and shake your rod, that he will fall into a proud
 “ trot presently; and ever be sure, that as soone as you
 “ see him set but five or sixe strokes true, then presently
 “ staie him, and make much of him: now you shall see
 “ presently at his first setting, whether he will have a
 “ loftie trot, or a low trot; and if he begin with a loftie
 “ trot, as no doubt if he be a metled horse he will, then
 “ you need not use any other helps to him, but the reines
 “ and rod; but if he be of a slow mettle, and set his
 “ feete thick and short, and low withal, then you must
 “ use the helpes † as here you see proportioned, and then

* Such as grafs, fruit, corn, bread, &c. which indulgencies were
 formerly of great account among those who loved to lay a stress upon
 trifles.

† Rollers.

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“ you

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“ you muſt put them on, and buckle them on every
 “ foot, under his foot-lock, and you muſt buckle them
 “ ſtraite as you can, that they doe not goe round
 “ about his legs ; then you may bring him to the
 “ practiſing place againe, and you ſhall ſee him take
 “ up his feete finely to your liking. And thus you may
 “ practice him ſtill, until he be ſo well acquainted with
 “ them, that he will take up his feet ſo lofty and come-
 “ ly as ſhall be to your liking ; and when you have
 “ him ſo perfect going on the one hand, then you may
 “ change him to the other hand, and that will ſet his
 “ body even that way he came.

“ Now, when you have him perfect on either hand,
 “ and he doth ſet his trot comely and ſtately, you may
 “ venture to ſet a ſaddle on him, and the next time you
 “ take him forth, let one that hath ſome underſtanding
 “ take the reynes of you, and the rod in his hand, and
 “ try if he can make him ſet, as you did ; then you
 “ may take his back, and take the bridle reynes in
 “ your hand *, but let him ſcarcely feel your hand ;
 “ but let the other man carry him upon his long
 “ reynes, as you did before ; then if he doe performe
 “ his trot as he did before, then you may carry him all
 “ of the reynes : and if he doe performe his trot of

* No method ſo effectual as this upon all occasions, and for all pur-
 poſes, provided the men underſtand what they are about, and afford a
 mutual aſſiſtance.

“ your

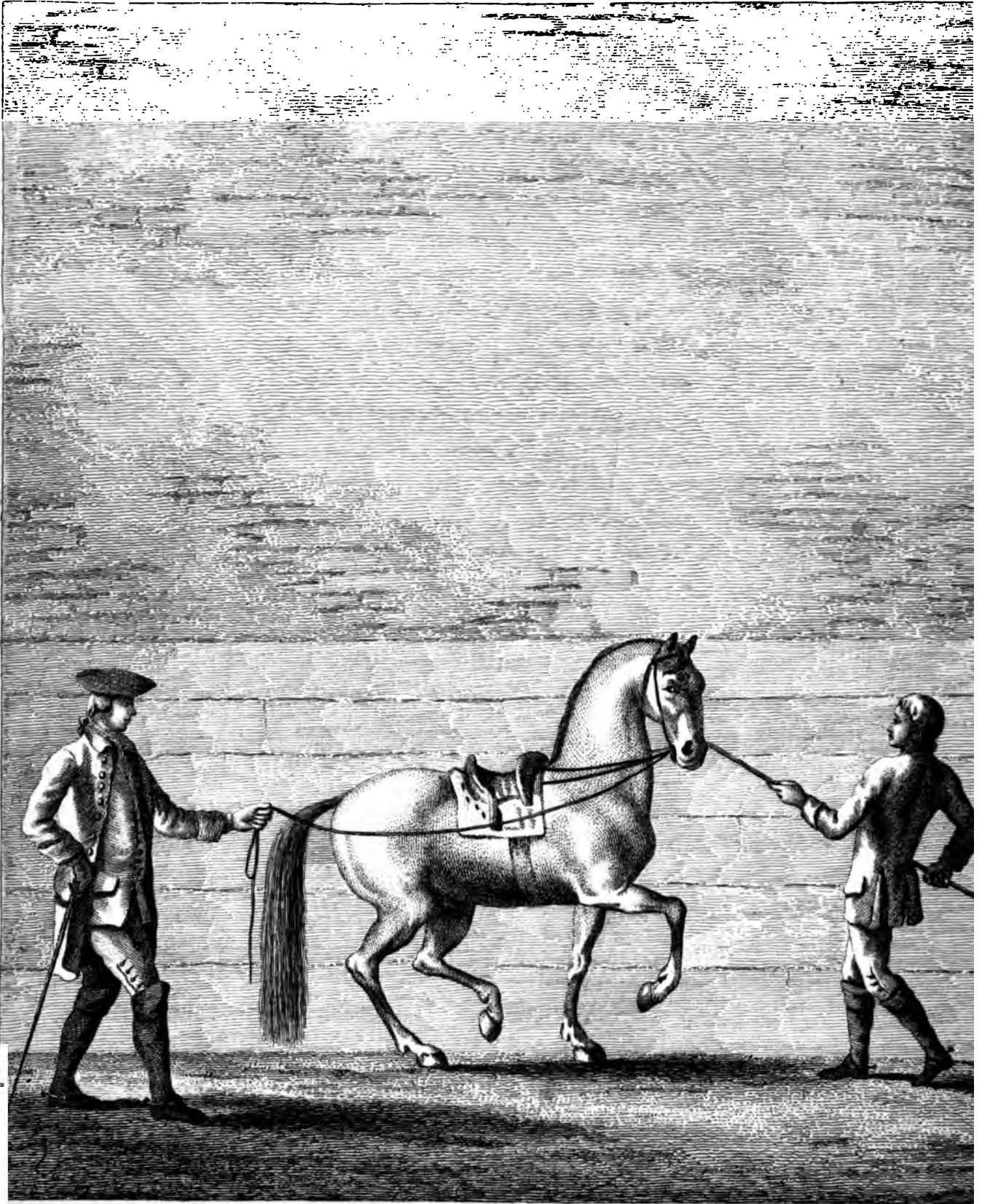
“ your reynes, yet let the other man follow you still,
 “ that if he breake with your hand at any time, he
 “ may helpe you: and so you may exercise him till he
 “ bee so perfect as you shall think fitting, and you may
 “ cut his trot shorter and shorter, till you have brought
 “ him that he will * stand upon his trot, and trot both
 “ forward and backward. You may not let the foot-
 “ man goe from you, till you have him as perfect as
 “ you desire.”

The following method of working *in band*, stands likewise recommended by the same writer: having put the snaffle in the horse's mouth, separate the reins, and hold one in each hand; that is to say, if the horse is to go to the right, hold the left rein with the left hand across his neck, and the right rein in the other hand; the man standing near the right shoulder; the inner, or right rein will help to bend, and the outward, or left, will raise, support, and balance the horse, while both hands playing with the reins, with gentle and easy motions, and by little and little, yielding and restraining successively, will so win his mouth, that he will soon learn to know the hand, and this lesson will produce the double effect, of *mouthing*, and making him supple at the same time.

* This expression must mean *trotting in one place*, called in the language of the *Manege*, *Piaffing*, or *Footing*; and *trotting both forward and backward*, means advancing, or going backward, in the same *Time* and *Action*.

Another and better way of doing the same things, is to employ two men ; one must stand before, or a little towards the *inner* shoulder, and taking the reins over the horse's head bend him with that on the hand to which he is to go, and with the other balance and support the fore part, playing with his hand to search and quicken the mouth, remembering always to keep the head *up*, and to such a point as the horse seems to require, for which the horseman's discretion must be his tutor. The province of the second man is to keep at a due distance behind the horse, to prevent him from running backward, and by animating him judiciously with the whip, to keep him up to his bridle, and make him collect himself, and go upon his haunches. Thus three points are gained, for the *Mouth* is worked, the horse is *bent*, and put upon his *Haunches*, all in the same moment. It is to be remembered, that in giving these lessons, the horseman must have the assistance of a wall, or pales, otherwise the horse may turn round, and elude his endeavours.

The foregoing lesson may be modified, and branched out into many other, to attain different purposes, to remedy various difficulties, and be adapted to the temper, conformation, vices, or habits of different horses : for although the fundamental principle and general intention be the same in all, yet the same ends may be attained by different means, as the same medicine may be given, and must be given under different forms, as
the



the disease and constitution of the patient may demand. When an horse is very clumsy, heavy in the hand, stiff, and headstrong, vicious, or apt to strike with his fore feet, or rear, a *Stick*, or *long Pole*, should immediately be called in, and the mode of working him should be somewhat changed. The method is this : the *Stick* being fastened by a strap and buckle through the hole of the snaffle, where the reins run, a man must place himself before the horse, and hold the stick at arms length, not tying it so close, as not to leave room for him to make it play, as he gently draws it backward and forward, to refresh and enliven the mouth ; the other man must take a long rein, and fixing one end near the pommel, or lower, towards the girths, if need be, must put the rein through the hole of the snaffle, and holding the other end, will place himself behind, or near the *inner* haunch ; pulling and yielding the rein, from time to time, with a judicious hand, and animating the horse with the whip to make him advance ; while the man who holds the stick will check and restrain him from going too fast ; so that by the *Collision*, if I may so say, of these contrary operations, the horse will *unite* himself, will make his haunches bend and play, have his mouth made sensible, his vices prevented, or corrected, his neck and ribs suppled, and the whole animal made fit for the rider.

In order to bend the ribs by the means of this instrument, the horse's head must be pulled round, or towards

wards the *Center*, while his *Croupe* will be turned more towards the wall, or from the *Center*; and by being thus as it were, in a *Vice*, he cannot escape, but must bend himself to the posture exacted by the horseman, making, as he goes, his inner fore leg cross over the outward fore leg, and the hinder legs to act the same part, so that he will be in the true and just attitude of what is unmeaningly termed by the French horsemen, *Epaule en dedans*, but termed more justly by the Duke of Newcastle the *Head* towards the *Center*, and the *Croupe* from it; or, in his own words, for he wrote in French, *Tete en dedans, Croupe en dehors*. Farther, when an horse, from stiffness of limbs, ignorance, awkwardness, a dead mouth, fullen temper, or whatever other cause, refuses to go backward, no argument will convince him so fully as this plain instrument; nor can any method be found more advantageous for working in circles, especially if it is accompanied with a rein tied to the girth, or pommel of the saddle, as the horseman chuses, or a long rein held in the hand, to bend and make him look into the circle. The benefit resulting from this lesson will be, that the *Stick*, from its stiffness, will so control and guide the horse, that it will oblige him to tread the circle with truth and exactness; that he can be carried *out*, or from the man who holds it, and is the *Center*, or brought *to* him at pleasure; that the head and fore part may be raised, the mouth attended to, and the horse suppled all together. Nor can the

the lesson itself of working horses with the *Longe*, as it is called, or circularly, although greatly improved, by doing it in the manner above-mentioned, be too much recommended and enforced. For it is so certain and infallible a method both to make horses supple and ready, and to keep them so, that the horseman should never lose sight of it, but practise it from time to time, with almost all his horses, in whatever rank or degree they may stand in his *Manege*: for the young and unformed it is their alphabet; for the more learned and expert, they must be perfect indeed, not to be better for its assistance, especially after any considerable interval of rest and disuse.

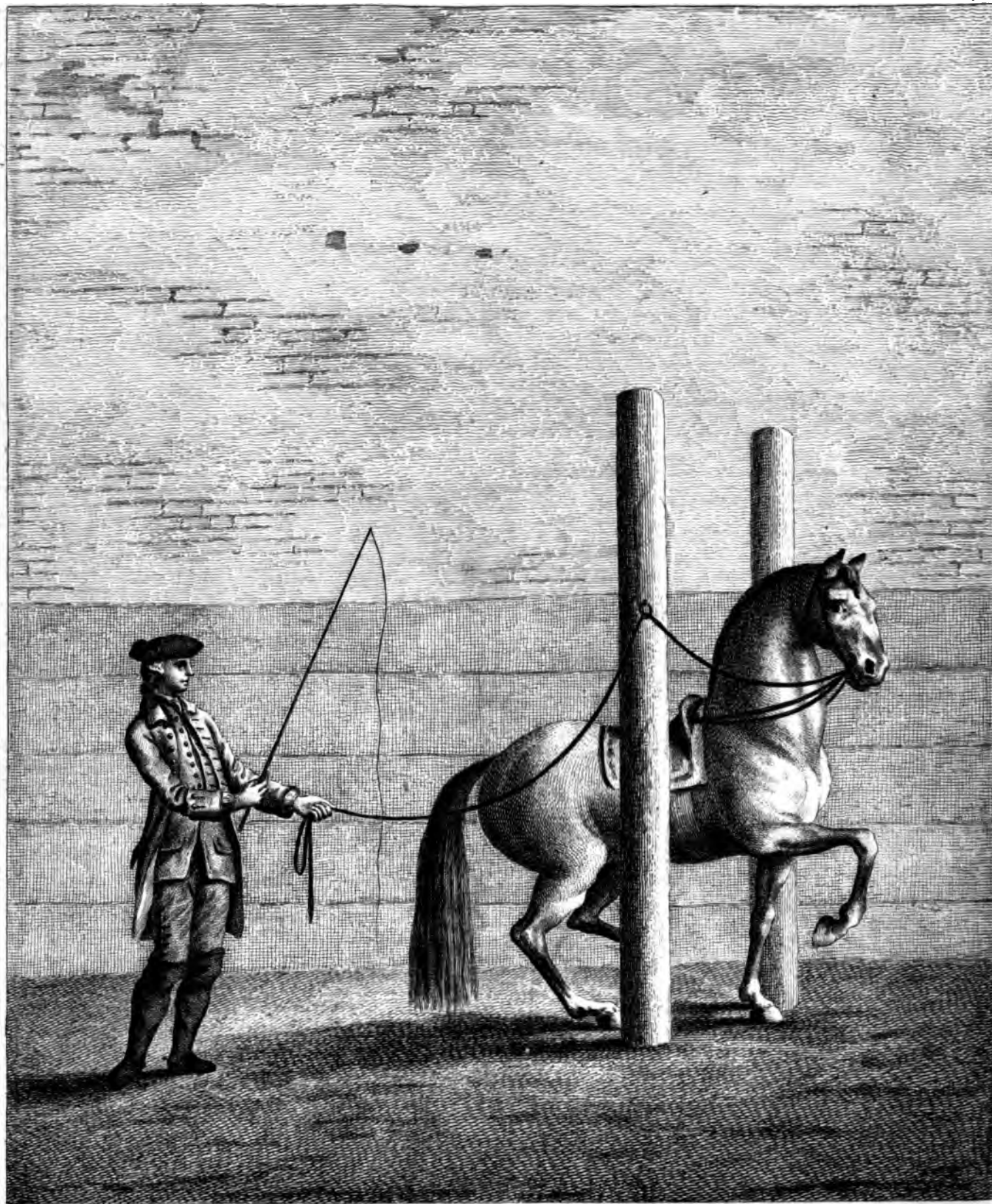
So many and essential are the benefits which are to be derived from it, that it must be deemed the foundation of the art of managing horses, since none can be well practised in it, even the vilest, but will be improved and mended by it. It contributes greatly to make them nimble and alert, and to preserve and encrease their wind. It teaches them to shift and deal their feet; it makes their shoulders supple and active; it bends their necks and ribs; it makes them step out and cover their ground with a bold and open action; it works the haunches; makes the horses light in the hand, and gives them spirit and resolution; teaching them patience at the same time, making them willing and ready to go to either hand indifferently; it fixes their attention, calms and reduces an angry temper, prevents

or corrects vice and rebellion, and in general disposes and qualifies the horse for almost every service which man can expect from him.

Such are the fruits of this lesson, which, if practised in the manner recommended above, may be gathered in a shorter time, and in a better condition, than the *Longe*, or long rein can bestow. Nor does the utility of the *Stick* end here, it may be extended with success to almost every *Air* of the manege; the *Pyrouette* *, in the horse's length, or from *Head to Tail* alone excepted, and that because in this *Air* the man who holds the stick must be too near the horse not to interrupt him.

It must be remembered, that two men are necessary for working in this manner, unless in instances of some horses, which are so tractable and perfect as to work almost spontaneously, and which, for that very reason, need not be put to these lessons at all, unless it be purely to shew the willingness and address they seem happy to be called upon to display. When the horse is to be worked *single-handed*, or by one person only, the rein on the side opposite to the stick should be tied to the pommel of the saddle, or the girths, at the discretion of the horseman, who must vary the position of the stick, according to the manner of working.

* Or *Girouette*, signifying a *Weathercock*: the horse turning round like one. The French word, *Girouette* comes from the Latin word, *Gyrus*, a round, or circle.



The rigour and stiffness of the stick, harsh as it may appear, can be softened and qualified even to gentleness, by the discretion of the hand which holds it; and thus may be adapted to all sorts of horses; irresistibly strong, and commanding with those which are furious, stiff, and headstrong; and mild with those which are mild: when to act these different parts, how to vary, sometimes to mix them, and to go from one degree almost insensibly to another, must depend solely upon the judgment and sagacity of the man who holds it, and is to be acquired only by nice observation, practice, and experience; while the same rules which are given for holding a *Bit*, may equally be applied to this implement, with respect to the effects of the hand, which is to play the same tune, although upon a different instrument.

To proceed: besides this method of working with the stick, and which is *instar omnium*, I will beg leave to add a few more, which, in particular cases, will have their merit, and greatly assist the horseman to accomplish his wish.

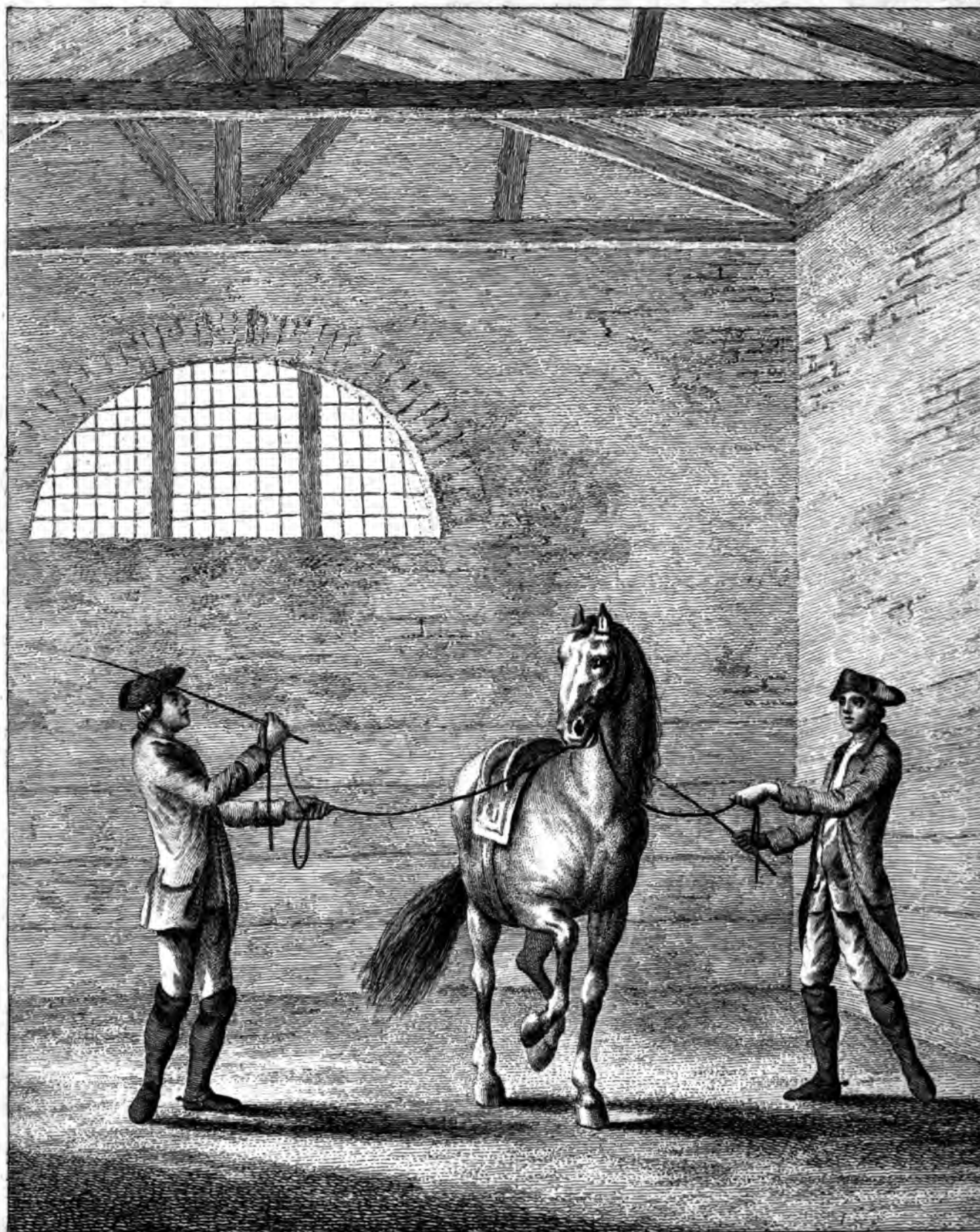
The *Pillars* have already been considered; something still, not unworthy, perhaps, to be called an improvement, may be added, which has reference to them. The intention of working horses in them are various, viz. to unite, or put them together, by obliging them to bend their haunches; to form them to the *high airs*, and for other reasons, as mentioned already. Their efficacy

in most things is great and certain, nevertheless, in some instances, deviations must be made from the common manner of using them, or their end will be perverted, and they will do more harm than good ; as in the instance of an horse which is apt to *retain* himself, or hang back ; if such an horse were at first to be put into the pillars, and tied short in the usual way, instead of being driven vigorously forward, as he ought to be, he would be only confirmed in his failing, and the pillars, not allowing him room to be lauched forward, instead of a wholesome medicine, would become a poison. It may notwithstanding be indispensibly necessary to *unite* this horse, and shorten and raise his action. Upon this occasion, the pillars, perhaps, are not totally to be rejected, but their severity should be weakened so far as to allow the horse more liberty than the common method will permit. By placing him, therefore, between the pillars, as represented in the * print, he will be more at liberty, and yet, if his mouth be good, and under a sufficient degree of restraint, he will *mark* his *Time*, and *unite* himself to a certain degree ; while the person who stands behind, has the advantage of placing his head, and bending him, as he thinks proper ; and the confinement not being so strict as when he is placed

* Upon this occasion, and indeed once for all, it will be necessary to desire the reader to turn to the prints ; which, to use a well-known elegant expression, by *speaking to the Eyes*, will declare their meaning sooner, and more clearly, than any verbal explanation whatever.

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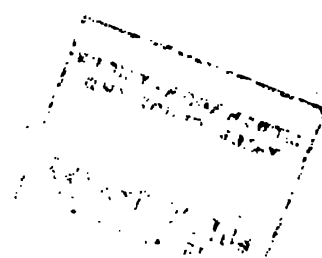
in the usual manner, he may be at once *united*, and *driven forward*; the skilful horseman, however, will never put him to this lesson till he has been previously worked, so as to have attained some degree of suppleness, some certainty of mouth, and some notion of the *Union*, which may be done by means of the *Stick*. When he is advanced thus far, and the horseman perceives that he still does not work with sufficient boldness and freedom, it will be proper to remove him from the pillars, to give him more latitude, and to work him *at Liberty* in the middle of the riding-house, in the manner and attitude represented in the *Print* annexed; bending him to either hand, or alternately to both, as he thinks fit.

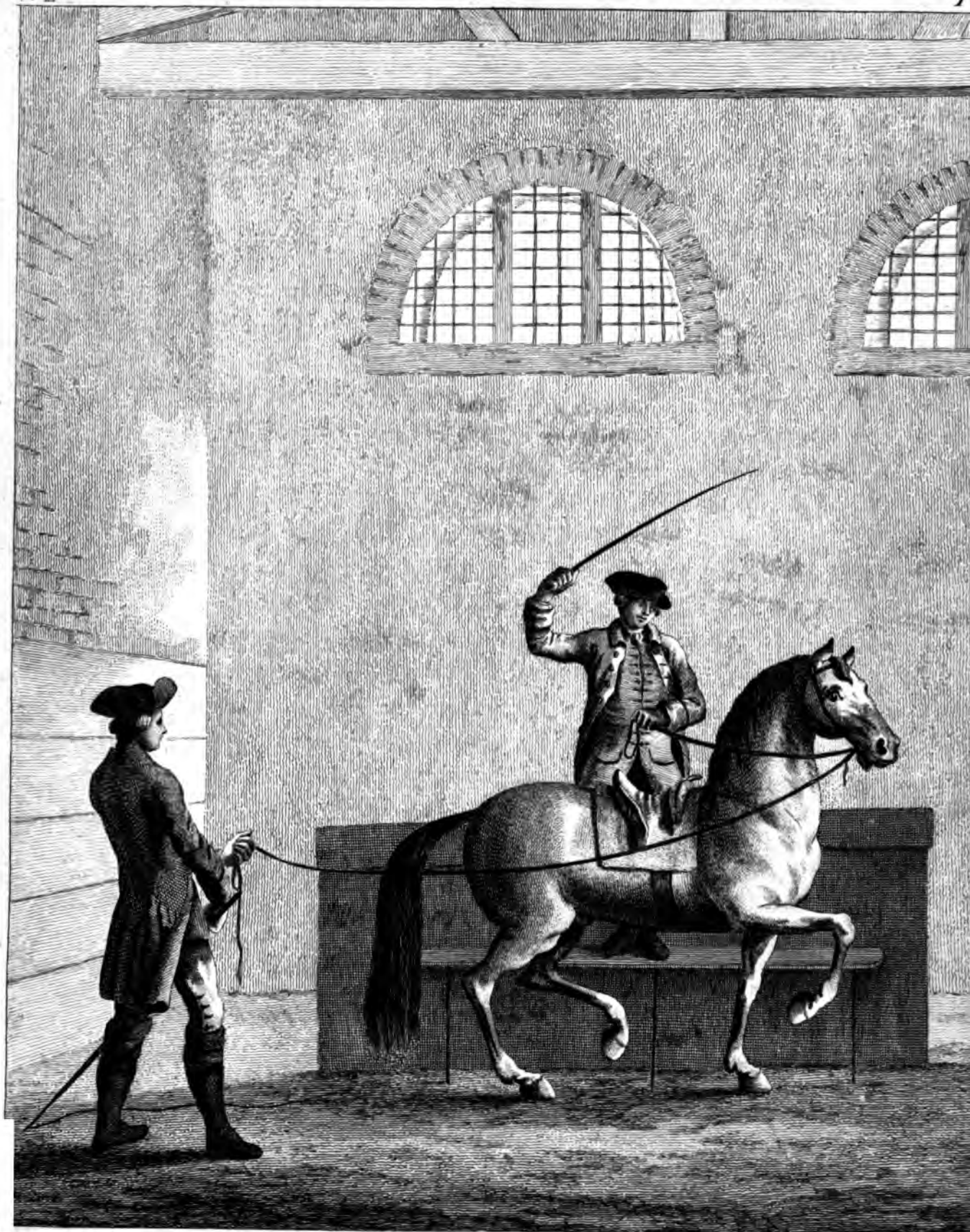
No method can be more powerful to *unite*, and cure the habit of *retaining* himself, in the same moment, than this: nothing will pull up his forehead, make his mouth, and give him a firm and light *Appuy*, more expeditiously, or more surely, while it teaches him to acquire a *Time*, or *Cadence* in his steps, to bend his knees, and to poise and balance himself upon his legs with justness and grace; and if his hinder feet should not have sufficient spring and motion, or be what is understood by the French term *enterre*, that is, that he only bends his haunches, without moving his feet, or lifting them from the ground, which is the case with many horses when confined in the pillars, or upon the same spot; no discipline will rouse them into life and motion, and make

them accompany and keep time with the action of the fore legs, or present the horse in so striking and beautiful an attitude, like this efficacious and pleasing lesson, which may not improperly be called working in the *moving Pillars*, for such in reality it is, since the men and the cords guide and control the horse, as much and more than any sort of fixed pillars could do; for they follow and accompany him in all he does, mixing liberty and restraint aptly and judiciously together. When an horse is sufficiently suppled and adjusted, he may likewise be worked with his head, or croupe to the wall, or in the middle of the riding-house by *one* man alone.

For this purpose, the man must place himself on the side of the horse opposite to that to which he bends him, and either holding the rein on that side to which he bends him, in his hand, across the horse's neck, or tying it to the girths or pommel of the saddle, and keeping the other rein in his other hand, guide and conduct him as he sees proper, uniting and keeping him together, and taking care that the fore leg of that side to which he looks, and is bent, when upon a strait line, always leads and advances before the other; for were he to *look* one way, and *go* another, it would be as great an incorrectness in horsemanship, as what in grammar is called a *False Concord*.

Another manner of working an horse, is, by the means of an elevation, as a bank, a form, or bench.





This lesson may be given by one person, or two: when the horse is patient and tractable, one man may suffice; if he is troublesome, and apt to run backward, another must be placed, somewhat behind, to assist the man who is upon the bench, and keep the horse in subjection. The intentions of this mode of working, are to *unite* the horse, to pull up his forehead, and especially to prepare, and form him to the *high Airs*.

To these, where the chief purpose is to bend the horse, we may add another method of much efficacy for compassing this end. A cord being fixed in the wall, place the horse sideways to the wall, fasten the end of the rope to the *Eye* of the snaffle, or if there is reason to think this may hurt his mouth, put on a collar, and fix the rope to the collar, on the side next to the wall; and on the other side a long running rein to the bridle; let a man stand behind, and pulling this rein, endeavour to bend, and *put him together* at the same time, which he probably will soon accomplish; for the wall confining on one side, and the rein attacking on the other, the horse will, more or less, be compelled to submit.

Such are the rules and precepts that compose an *Art*, which, to a certain degree, is not only useful, but even *necessary* to be known to all who may ever be destined to get upon an horse; and although few persons may be called upon to go into the *Depths* and *Refinements* of the *Science*, yet it is certain, that both the
man

man who is somewhat versed in it, and the horse which has been prepared and enabled by it, to do what is required of him for the safety and ease of the rider, will be benefited and improved by it ; as a *Tree* is the better for being *pruned*, and the *Earth*, when properly *ploughed and cultivated*, will yield its fruits in fairer condition, and larger abundance.

The merit of the instructions set forth in the *first* part of this volume is too acknowledged and established to require any enforcement, or want any commendation : in some places, nevertheless, I have ventured to *bazard* some remarks, and to make some light strictures, where I am so unfortunate, perhaps so mistaken, or ignorant, as to dissent from the accomplished and admired writer who * *originally* gave them to the world : these, with the rest, are now submitted to the *Judgment* and *Candour* of the Public.

At the tribunal of the *first*, the Author trembles with fear and dismay ; to the other he cannot approach totally devoid of *Hope* ; sensible as he is of the goodness already conferred upon him, and reflecting, as he does, with every sentiment of gratitude and respect, under † *whose Patronage*, these volumes, unworthy as they are, have the advantage and honour to appear.

* Monf. Bourgelat.

† The Subscribers.

EXPLANATION of the PLATES

IN THE

SECOND VOLUME.

FRONTISPIECE. A naked man endeavouring to hold an horse. Minerva presenting a bitt.

PLATE 1. A man working an horse by means of a pulley, page 131.

PLATE 2. A man working an horse with rollers on his feet, at *Liberty*, page 233.

PLATE 3. Working with the stick, page 237.

PLATE 4. An horse working in the pillars with long ropes, page 241.

PLATE 5. An horse working at *Liberty* with long ropes, or moving pillars, page 243.

PLATE 6. A man on a bench, or elevation, working an horse, page 245.

ERRATA in the SECOND VOLUME.

Page 1, line 5, *almost by each master*, dele *by*.

5, l. 26, for *avails*, read *avail*; l. ult. for *would be lifted*, read *would he be lifted*.

7, l. 2, for *that there is been the motions*, read *between the motions*.

14, l. penult. for *counterbalancing*, read *and you must take care to counterbalance*.

15, l. 9, for *is not*, read *it is not*, &c.

19, l. 27, *Compel him then*, dele *then*.

20, l. 5, for *the make*, read *their*, &c. l. 14, for *creatura*, read *creature*.

22, l. 6, *make him be vicious*, dele *be*.

23, l. 7, for *view*, read *viewing*, &c.

25, l. 25, for *spaving*, read *spavin*.

32, l. 3, *to make them*, dele *to*, &c.

40, l. 14, for *unto*, read *which*.

47, l. 1, for *hind*, read *hinder*, &c.

55, l. 3, for *of*, read *or*.

64, l. 23, read *and confist*.

76, l. 16, for *go forward*, read *to go forward*.

84, l. 23, for *forward*, read *to-ward*.

100, l. 8, for *hind parts*, read *hinder parts*.

102, l. 5, for *time*, read *times*.

103, l. 17, for *large*, read *larger*.

108, l. 1, for *freshly*, read *free*.

109, l. 23, for *do*, read *does*.

117, l. 5, dele *as*.

144, l. 14, for *curvets in the menair*, read *or in the menair*.

197, l. 11, for *arts*, read *art*.

205, l. 8, for *lenities*, read *lenitives*.

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